FRA ANTONIO CROCI

FRUTTI MUSICALI

EDITED

BY

GIL GARTY

TEL - AVIV * G & H EDITION * 2011

Preface

Accidentals shown in the original Venice edition are placed in this edition on the staff before the note. Where more than one appears in the same measure, it is omitted without comment. Editorial accidentals are placed above and beneath the staff. Clefs have been modernized. Measures numbers are editorial. Added or missing notes are printed in small size. Stemming up or down are edited without comment. See also the critical commentary.

Gil Garty, Tel-Aviv, Spring, 2011

Critical Commentary

7.Christe alio modo.

Bar 10 : the bar line is missing in the original.

8.Kyrie alio modo.

Bar 8, right hand : f'#-d'' instead of g'#-d'' in the original.

17. Tu solus Dominus.

Bar 4, right hand, alto part : the tie is editorial.
Bar 6, right hand, soprano part : the tie is editorial.

21.Agnus Dei.

Bar 14, right hand : f'#-a' instead of f'-a'# in the original.

22.La Galantina Canzone per quelli che non arivono all'ottava.

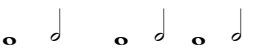
Bar 41, right hand : the superfluous quaver rest in the end of the bar is omitted.

23.La Lilina Canzone per quelli che non arivono all'ottava per il sudetti.

Bar 50, left hand : d'-a' instead of d'-g' in the original.

24.La Vilanella Canzone.

Bar 33, left hand : the missing dot on the note d is added.
Bar 36, right hand : the original reads as follows :



e'-c'#-d'-a-d'-a
Bar 40, left hand : the missing dot on the note d is added.

28.Introito Missae Dominicae.

Bar 1, right hand : the ties are editorial..
Bar 8, left hand : B flat-d instead of B-d flat in the original.

30.Christe.

Bars 5-6, left hand, bass part : the tie is editorial.
Bar 9, right hand, alto part : the original reads as follows :

c'#-d'-c'#

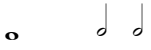
32.Kyrie ultimo.

Bar 5, right hand, alto part : the original reads as follows :

b' flat-g'-a'-b' flat-a'-b' flat-a'-b' flat-c''

36.Domine Deus Rex celestis.

Bar 4, left hand : the original reads as follows :



Tenor : b flat-a-a

Bass : g- f- e-a

37. Domine Deus Agnus Dei.

Bar 6, left hand, tenor part, second beat : the b flat is omitted.

38.Qui tollis [peccata mundi].

Bar 6 : the missing bar line is added.

40. Amen.

Bar 3, right hand : a superfluous group of 4 sixteenths (b' flat-g'-f'#-g') in the end of the bar is omitted.

41.Ricercar del Secondo Tuono.

Bar 14, right hand, second beat : b flat-d'-g' instead of b flat-e'-g in the original.
Bar 14, left hand : f-c instead of d-a in the original.
Bar 16, right hand : d'-g'-b' flat instead of d'-f'-a' in the original.

42.Sanctus Dominicale Non vi e il Credo perche non s'ufa sonare alternatamente.

Bar 6, right hand, alto part : the original reads as follows :

43.[Benedictus] Pleni.

Bar 8, right hand : the ties are editorial.
Bar 9, left hand : the tie is editorial.

44.Agnus Dei.

Bar 4, right hand : the a' is a half note in the original.
Bar 10, right hand : e' instead of the second a' in the original.
Bar 10, right hand : the last sixteenth note is an eighth note in the original.

45.Introito per la Messa Doppia.

Bar 2, right hand : the second chord is e'-a'-c'' in the original.

47.Christe.

Bar 5, left hand, tenor part : the first note is d' in the original.
Bar 6, right hand, alto part : the tie is editorial.

50.Toccata del quarto Tuono [per la Gloria Doppia].

Bar 5, left hand, bass part : the dot on the note a is editorial.
Bar 9, right hand : the original notes durations are as follows :
𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

Bar 18, left hand, the f is f# in the original.

54.Domine Fili unigenite.

Bar 5, right hand, alto part : the first note on the 4th beat is an eighth in the original.

66.Et expexto.

Time values have been reduced to a half.

68.Sanctus.

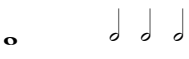
Bar 10, right hand : the five sixteenths one the last beat are changed to 4 sixteenths and 2 thirty two's.

70. Agnus Dei.

Bar 6, right hand, alto part : the last e' is instead of d' in the original.

72.Ricercar Cromatico. Secondo.

Bar 17, left hand, bass part : the original reads as follows :



e flat –d-d-g
Bar 23, right hand, alto part : the tie is editorial
Bar 34, left hand, bass part : the tie is editorial.
Bar 36, right hand, alto part : the tie is editorial.
Bar 37, right hand, soprano part : the ties are editorial

73.Ricercar Cromatico. Terzo.

Bar 10, right hand, alto part : the b is instead of c' X in the original.
Bar 31, left hand, tenor part : the original is one Major Third lower.

FRVTTI MVSICALI

DI

Messe Tre Ecclesiastiche per rispondere alternatamente al Choro, tra quale ci n'è vna per quelli che non arriuano all'Ottaua, con cinque Canzoni, & vn Ricercaro Cromaticho composto nel istesso modo, con tre altri Ricercari pur Cromatici reali,

AVTORE

FRA ANTONIO CROCI

Da Modena Maestro in Musica di Min. Con. di San Francesco, e nella Chiesa Maggiore della Terra di San Felice Maestro di Capella.

OPERA QVARTA.

LIBRO MUSICALE BOLOGNA

IN VENETIA. Appresso Alessandro Vincenti. MDCXXXII.

Al Serenissimo Signor mio Signor, e Patron Collendissimo

IL SIGNOR DVCA DI MODONA

DA vna deuota e douuta, pēna V.A. Serenissima riceuera vn dono di voci flassibili si mà veraci segni, & espressi vestigij di; quanto stà effigiato è stabilito nel petto di vn suddito obligato La voce vola col vento: nel fiore del suo oriente troua l'occaso del suo snanimento: è vn parto cosi infelice che nō sà di essere prima d'essere sepolto. Vi si aggiūge più precipitoso il caso per l'infecondità del suo principio cosi sterile che più tosto e necessitato medicar sostegno che atto à comunicarlo. Accio dunq; questi mie fatiche trouino termine, e fermezza nella sua fugacità hò voluto consacrarle à V.A.S. si per sodisfare in parte a gl'oblighi numerosi che li deuo si per che riconoscano qualche felicità nel suo nascimento. Cosi dal suo Glorioso Nome tirano la dolcezza e per fetta consonanza; dal imperioso Cognome vn ampla e stabile estēsione; da puri Gigli vn essere grato è depurato dall'imbre dell'opprositioni dall' Aquila sen vola la sicura protettione, quale sara tenuta maggiore quāto minore è l'Opera & i meriti di chi scriue. supplico dūque V. A. Serenissima non sdegnare questo segno e obligatione mentre humilissimamente l'inchino.

Di Venetia li Primo Maggio 1642.

Di Vostra Altezza Serenissima,

Humilissimo, e Deuotissimo Seruo e Sudito
Fra Antonio Croci.

AL SERENISSIMO SIGNOR

DVCA DI MODENA

PER VN DONO DI MVSICA.

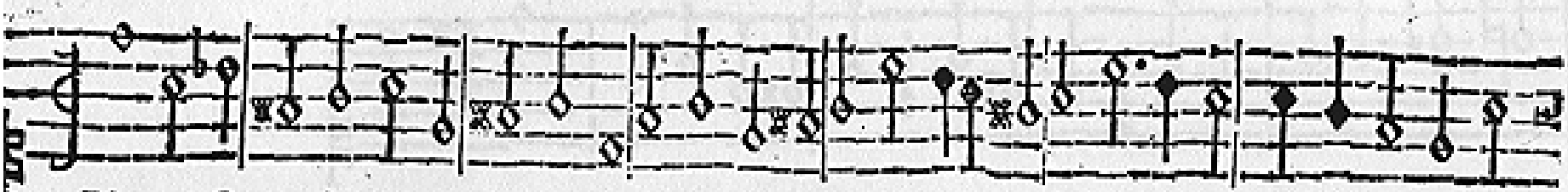
Tù, che regger sapresti
Prencipe glorioso
Con la Destra Real nata all'Impero
La melodia dell'Vniuerso intero,
Gradisci il suon di questi
Regolati concenti:
Che se sembra il tuo Regno
Concerto di politica armonia,
Con prouido disegno
Questo Musico Inchiostro à tè s'inuia
E ogn'vn ti crede Protettor del Canto
Mentre dal Regno tuo sbandisci il Pianto.

ALLI SIGNORI LETTORI

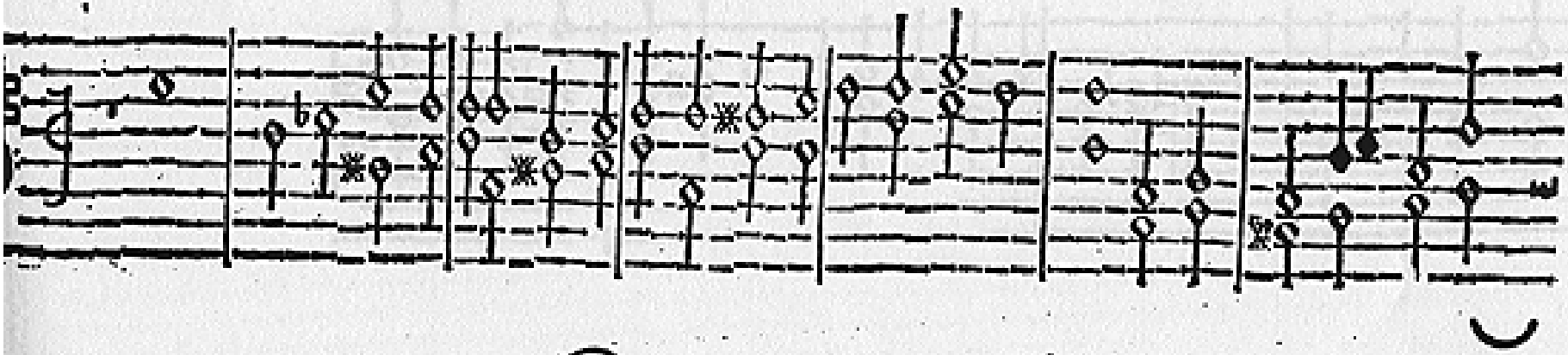
Salute, e Pace.

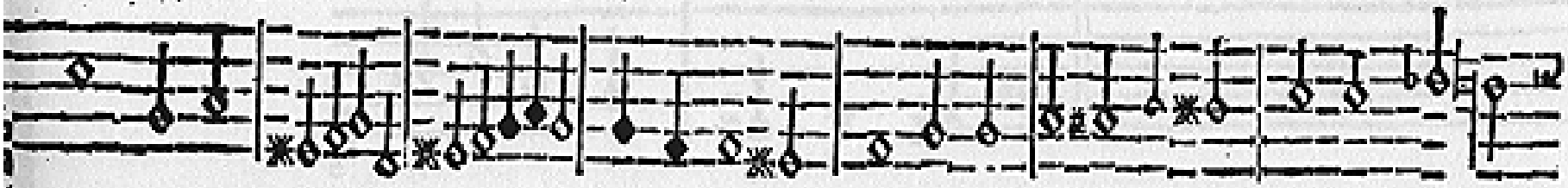
Mi son risoluto alla fine sodisfare all' animo di chi mi può comandare col dar in luce le presente mie Compositioni fate in diuersi tempi, & in diuerse occasioni, e spero, si come hanno giouate à quelli à quali hò insignato l'istesso faranno à chi le studiarà e ciò sarà non solo per benefitio della mia Religione, mà vniuersalmẽte à tutti quelli, i quali vorano esser professori d'cotestà virtù; giouarà grandemente per facilitare le Compositioni del Molto Illustre Signor Gerolamo Frescobaldi tanto eccelẽte in questa professione, e si potranno seruire ancho delli Kyrie, & altri Versetti à suo beneplacito secondo l'occorenze.

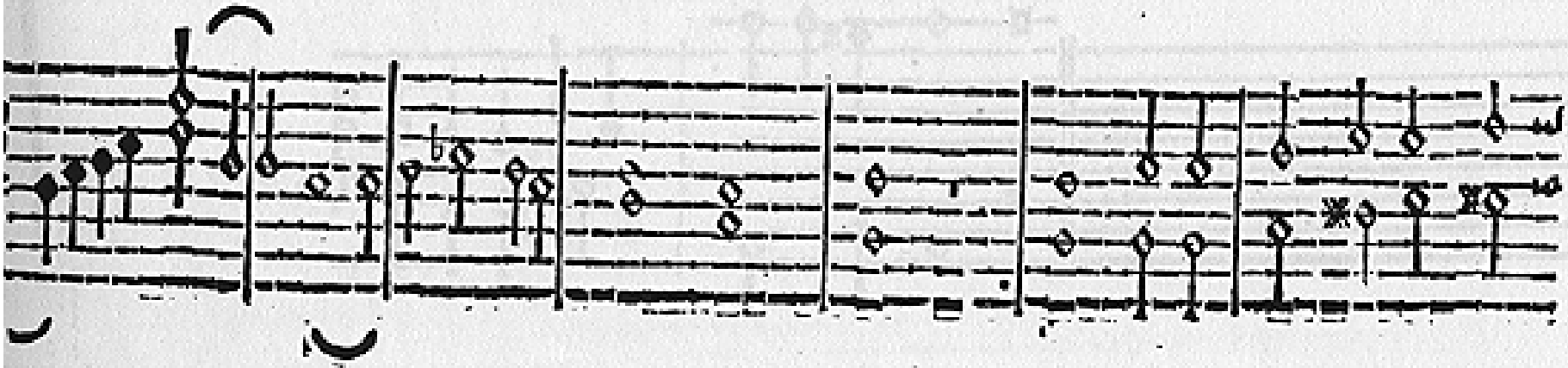
Hò voluto farla Prima Messa per quelli, che non ariuono all'ottaua; acciò queste mie compositioni possono giouare à tutti studiandole, ne vedrano l'vtilità, che da queste ne cauarano.



Ricercar Cromatico per quelli che non arriuono all'ottaua.







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34.Benedicamus te.
35.Glorificamus te.
36.Domine Deus Rex celestis.
37.Domine Deus Agnus Dei.
38.Qui tollis [peccata mundi].
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40.Amen.
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51.Laudamus te.
52.Adaoramus te.

53.[Gratias.]
54.Domine Fili unigenite.
55.Qui tollis peccata mundi.
56.Qui sedes ad dexteram.
57.Tu solus Dominus.
58.Cum Sancto Spiritu Amen.
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62.Crucifixus.
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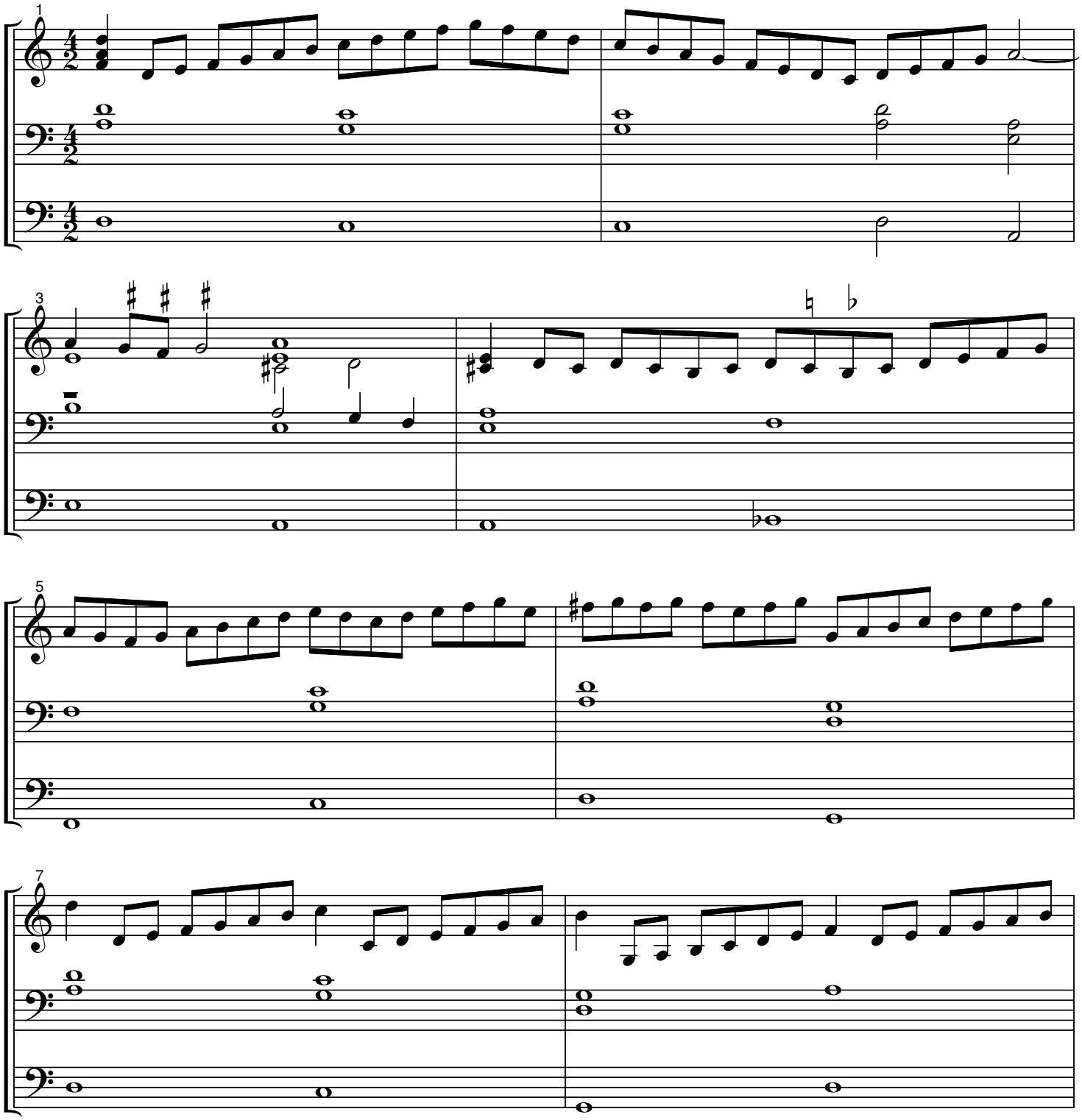
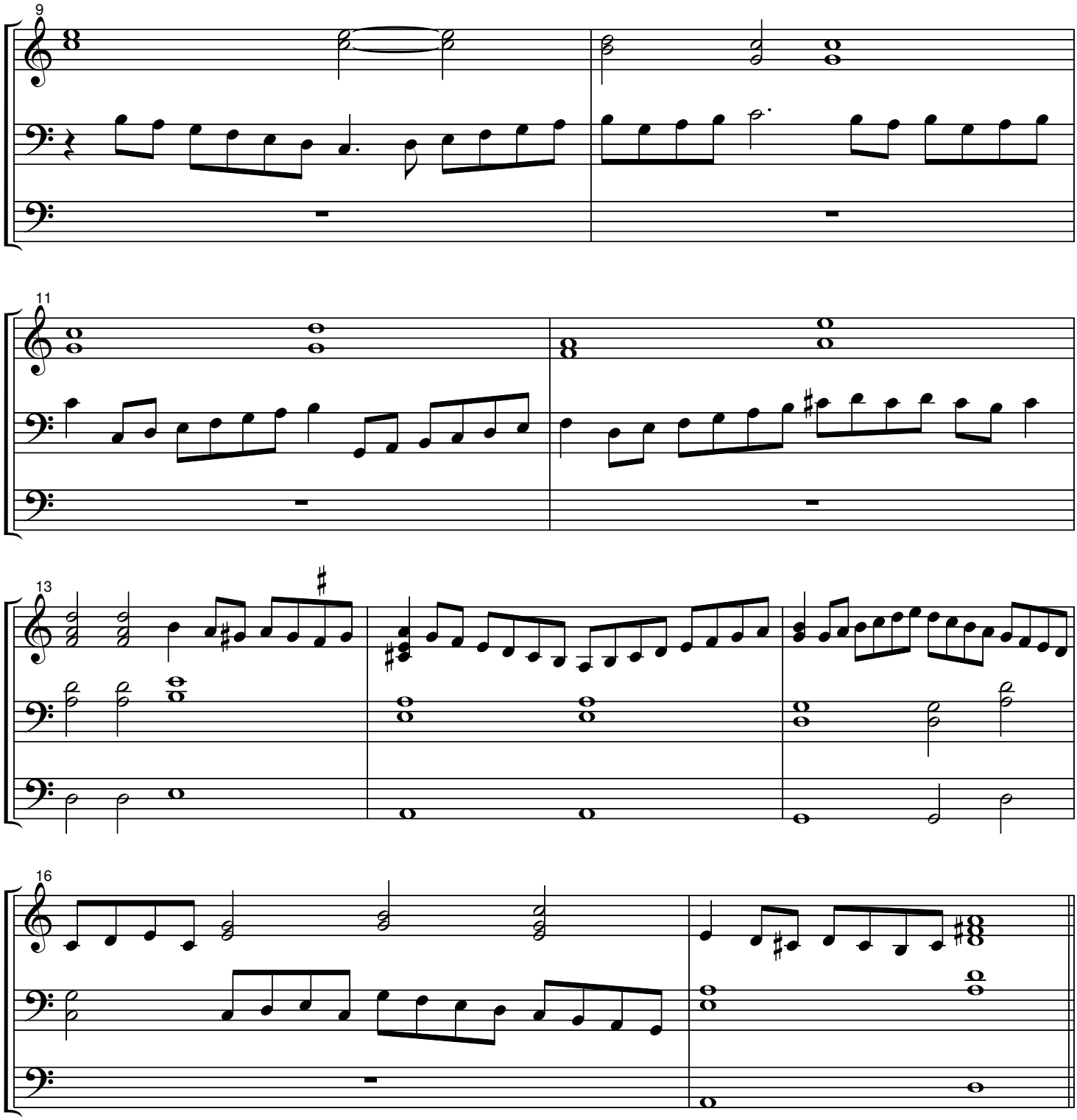
72.Ricercar Cromatico. Secondo.
73.Ricercar Cromatico. Terzo.

1. Toccata del Primo Tuono per l'Introito.

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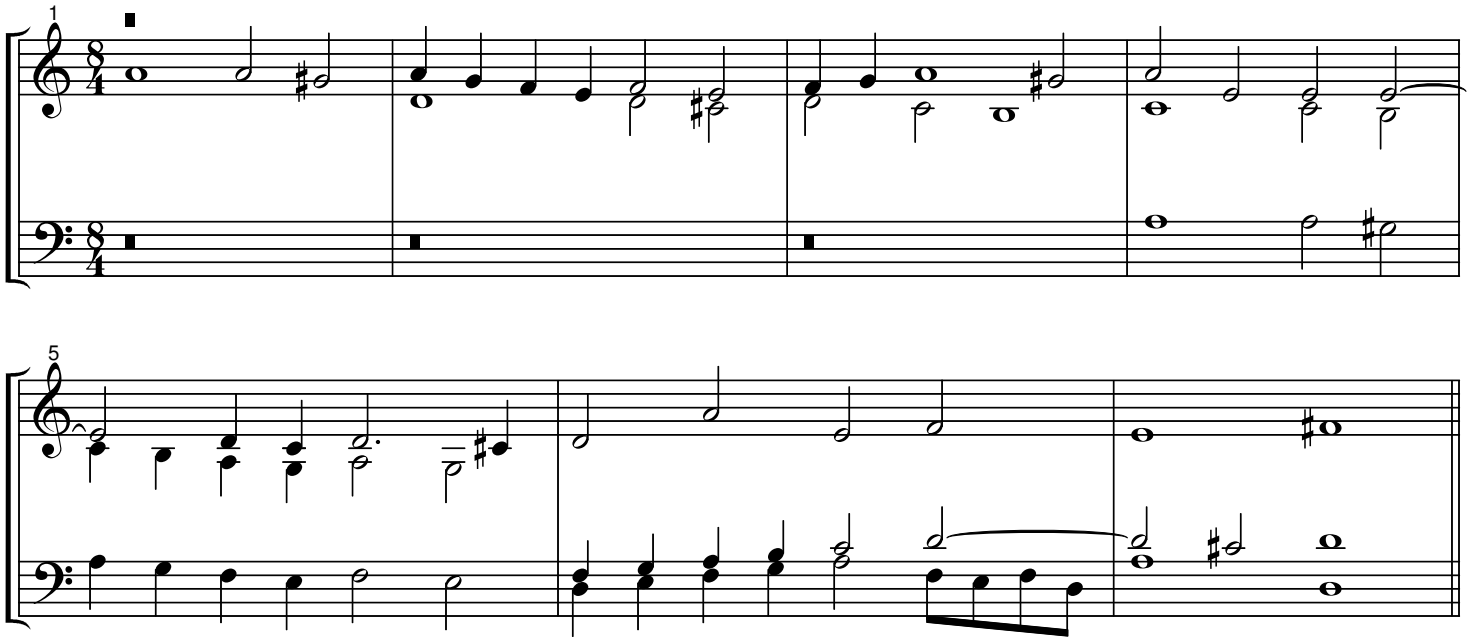
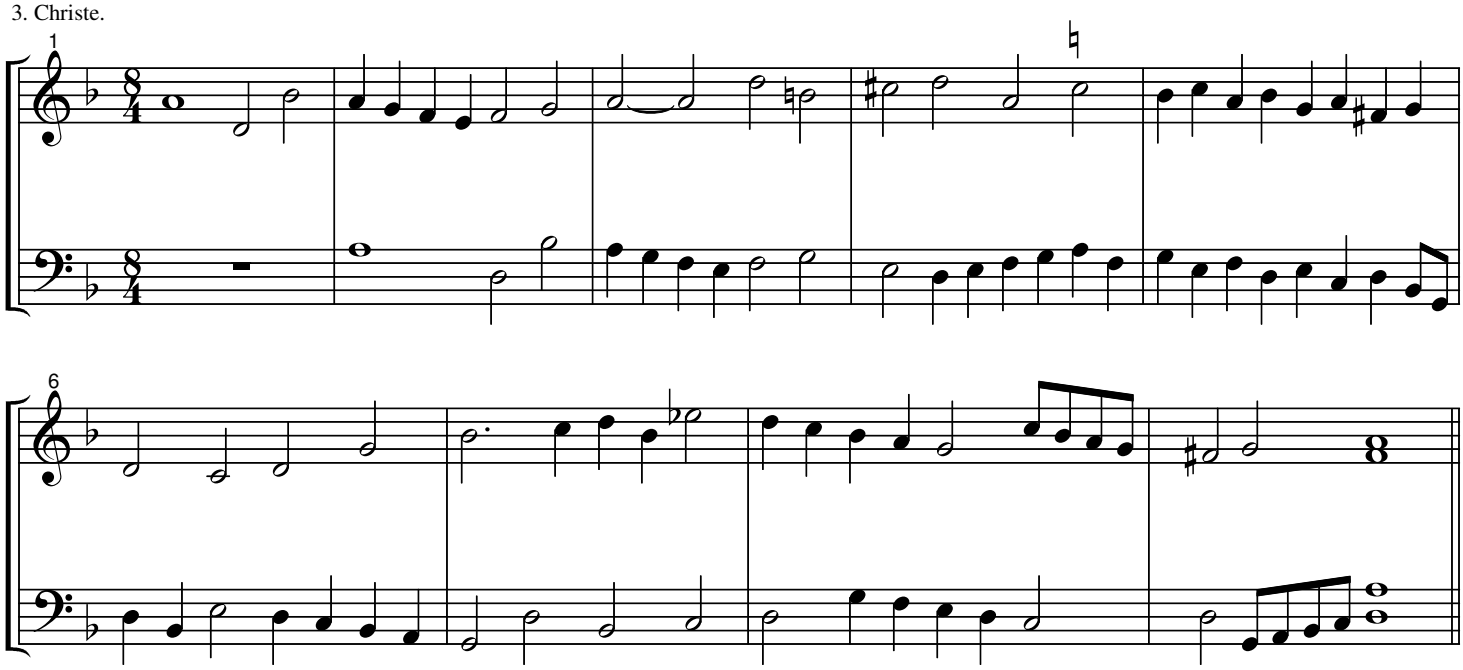
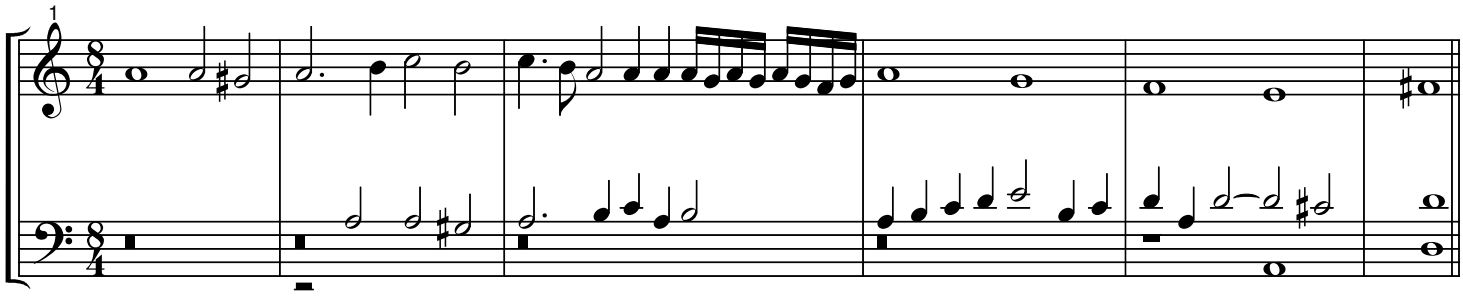
2. Kyrie.



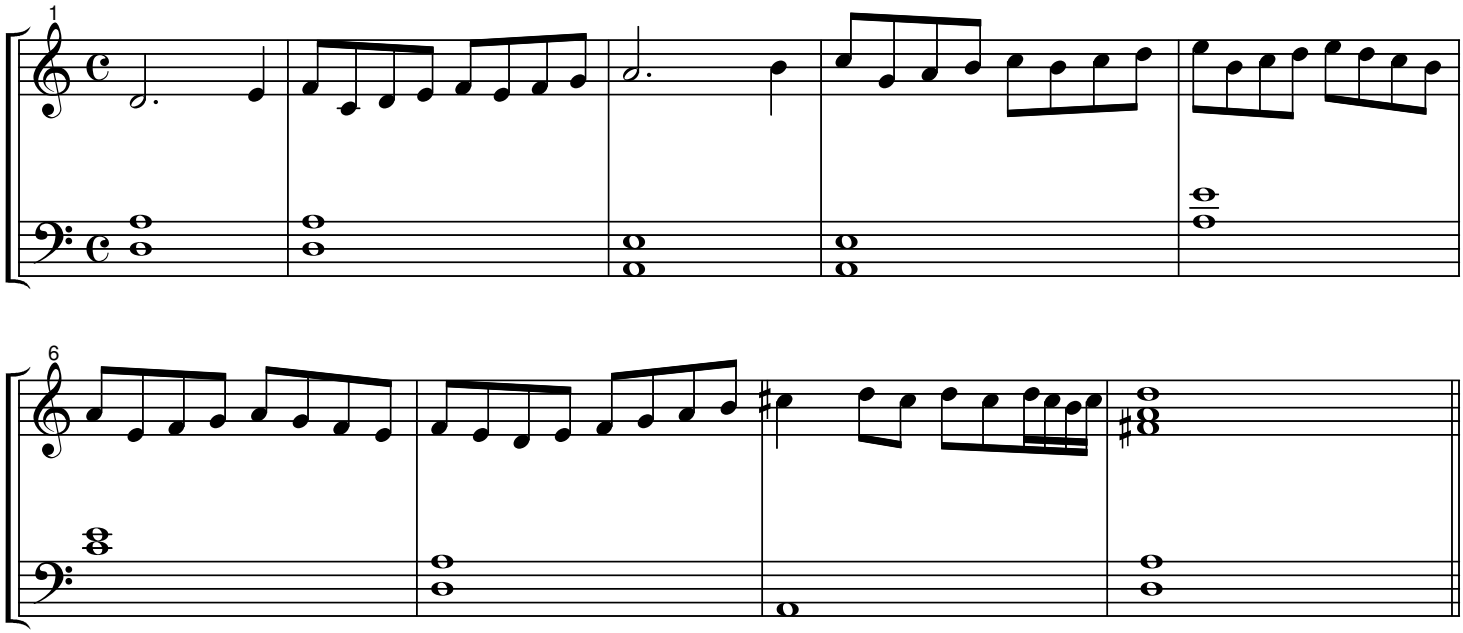
3. Christe.



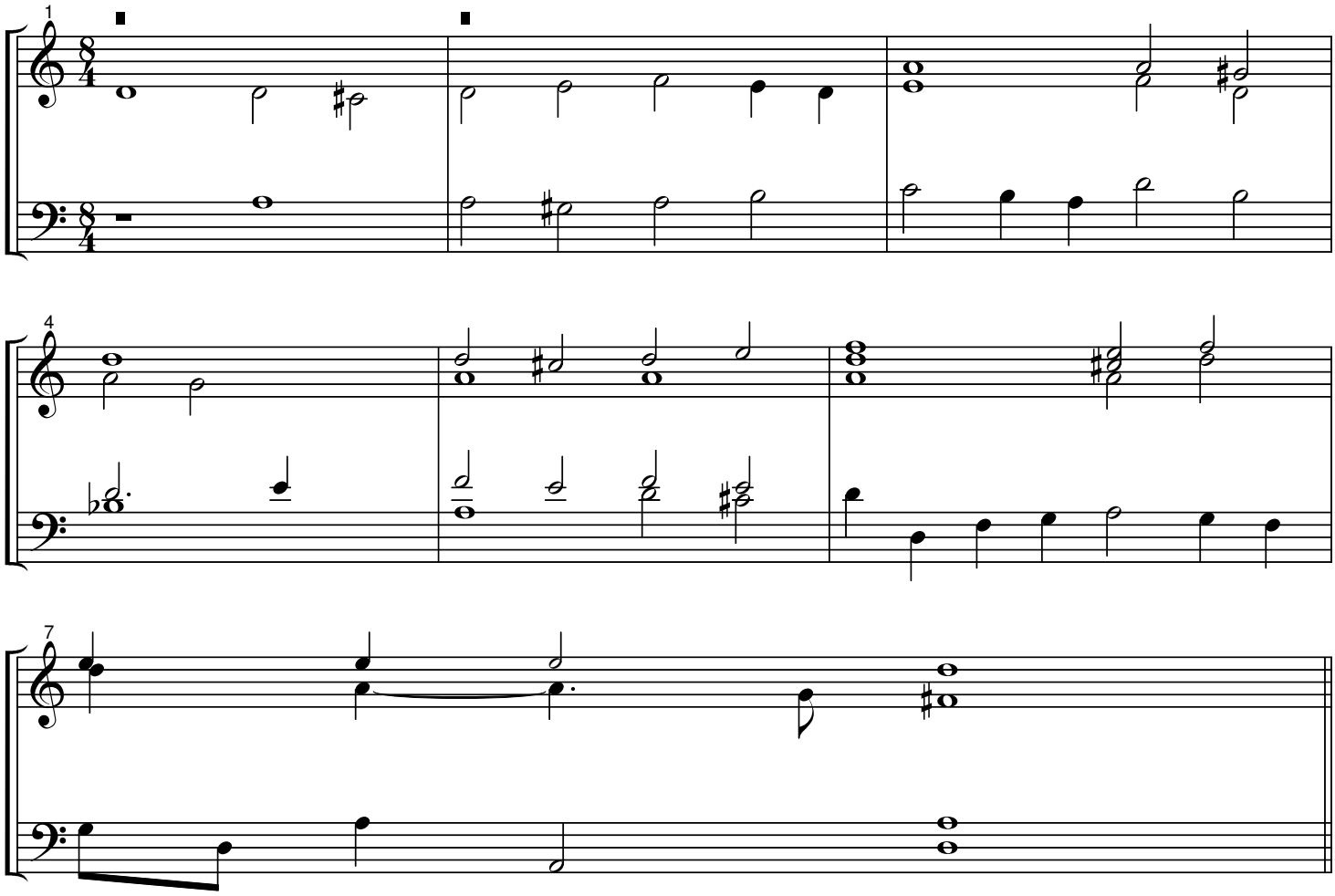
4. Kyrie.



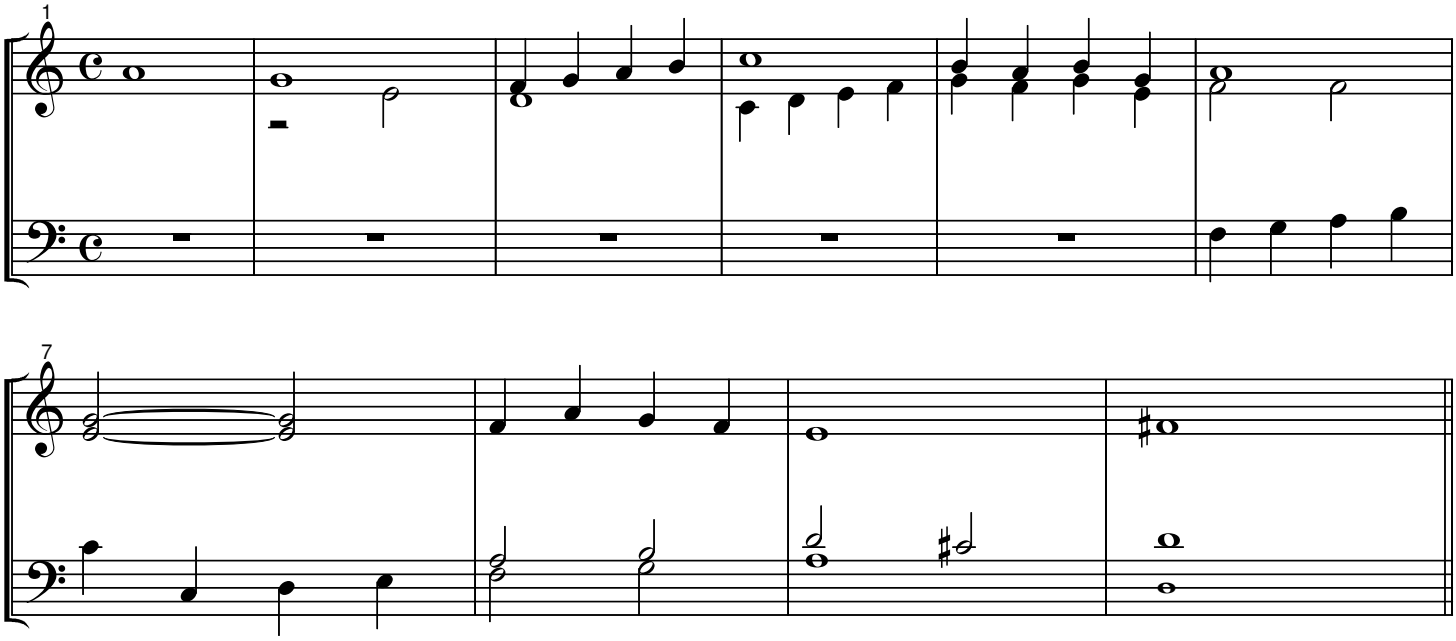
5. Kyrie ultimo.



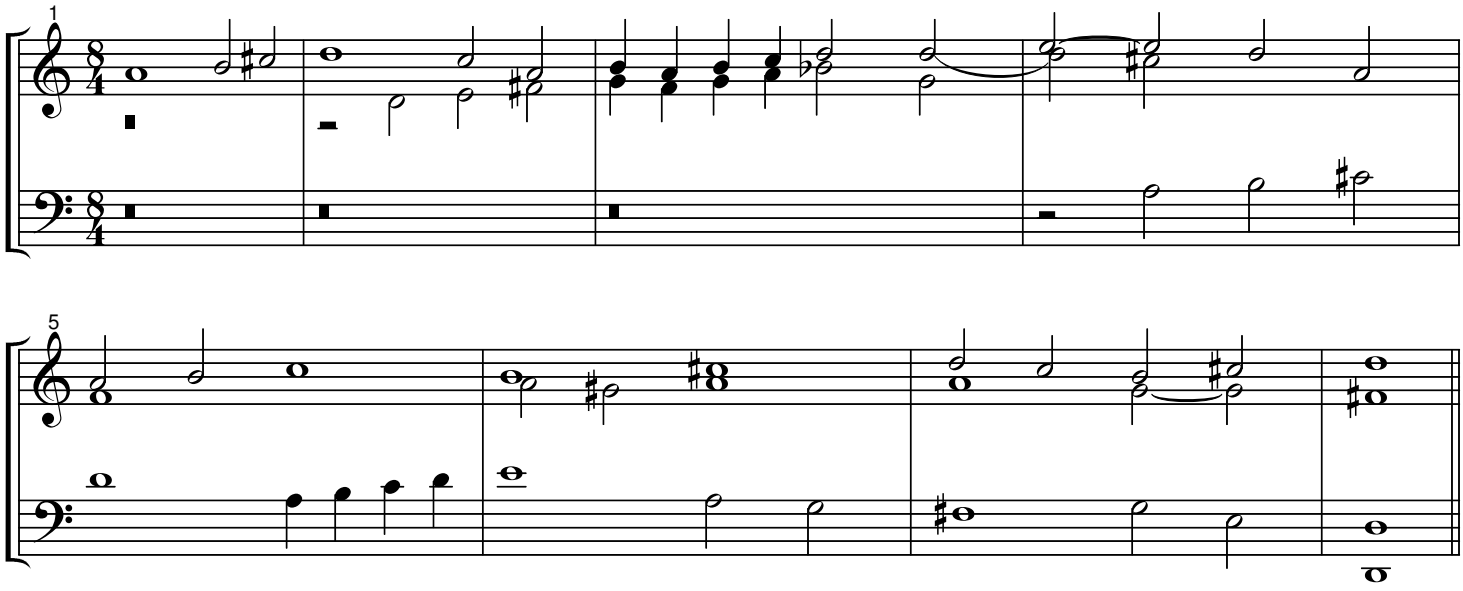
6. Kyrie alio modo.



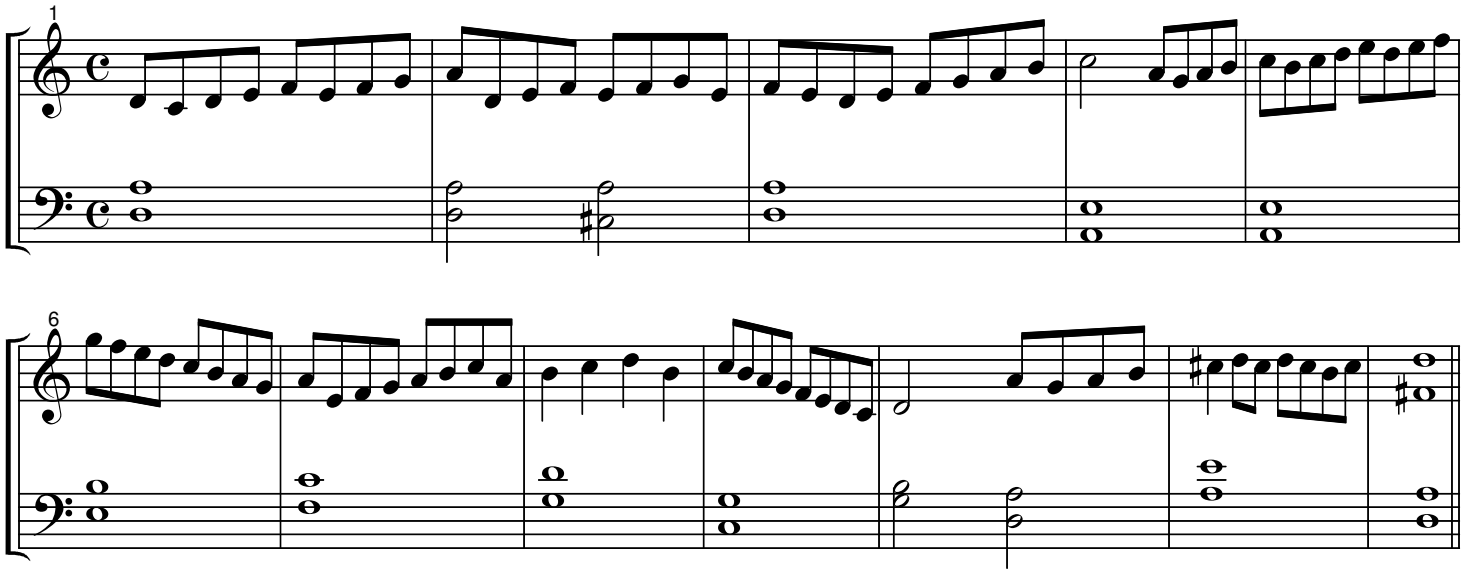
7. Christe alio modo.



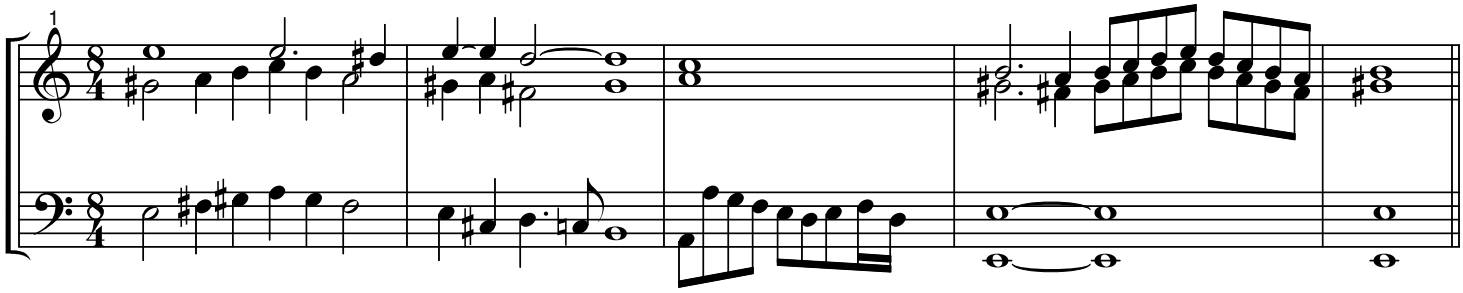
8. Kyrie alio modo.



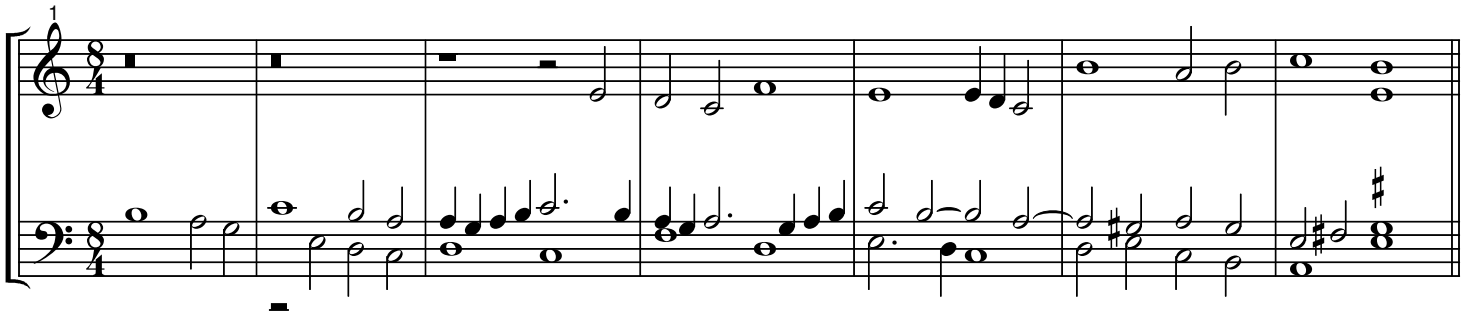
9. Kyrie ultimo alio modo.



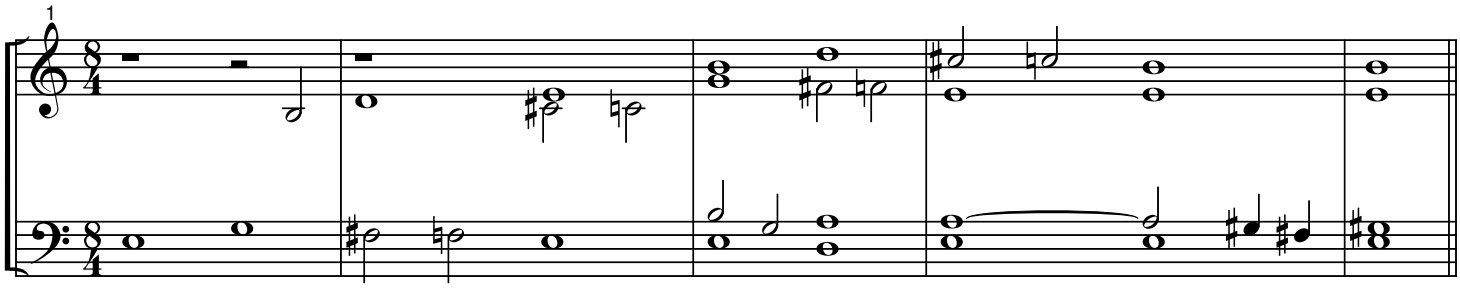
10. Toccata per la Gloria.



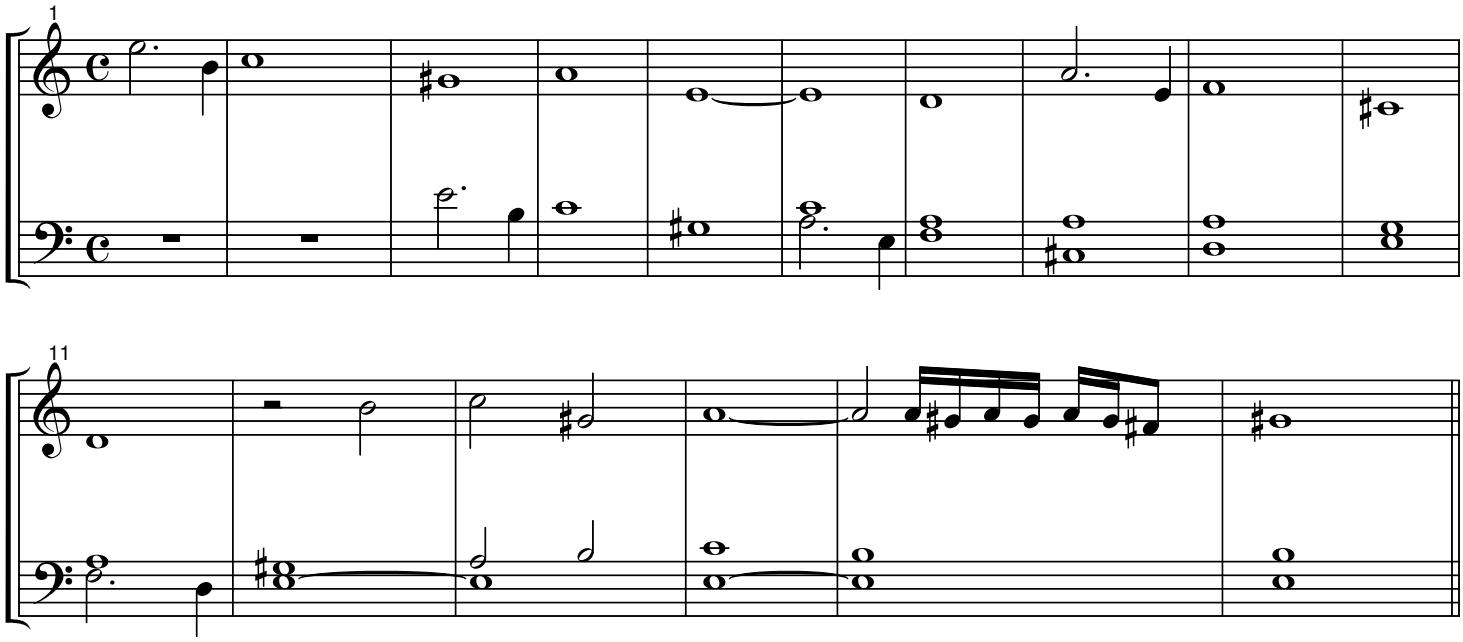
11. [Gloria Festivo del Quarto Tuono] Laudamus te.



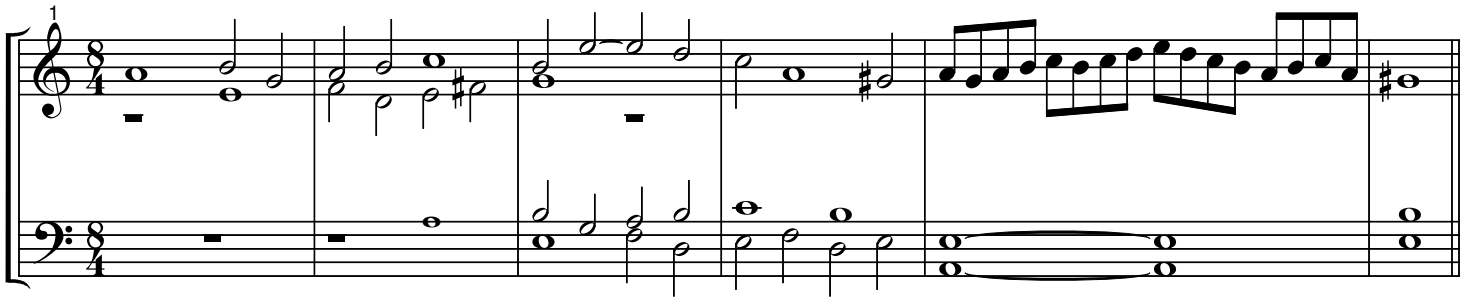
12. Adoramus te.



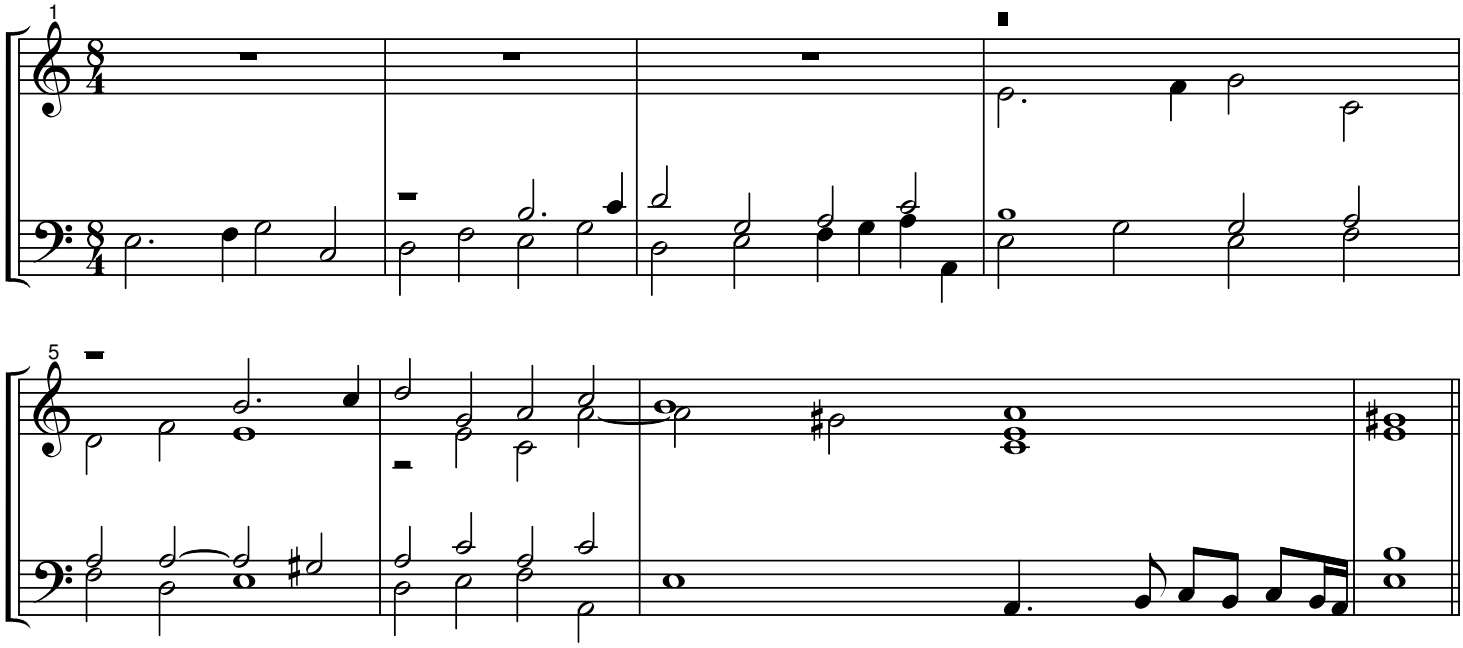
13. Gratias.



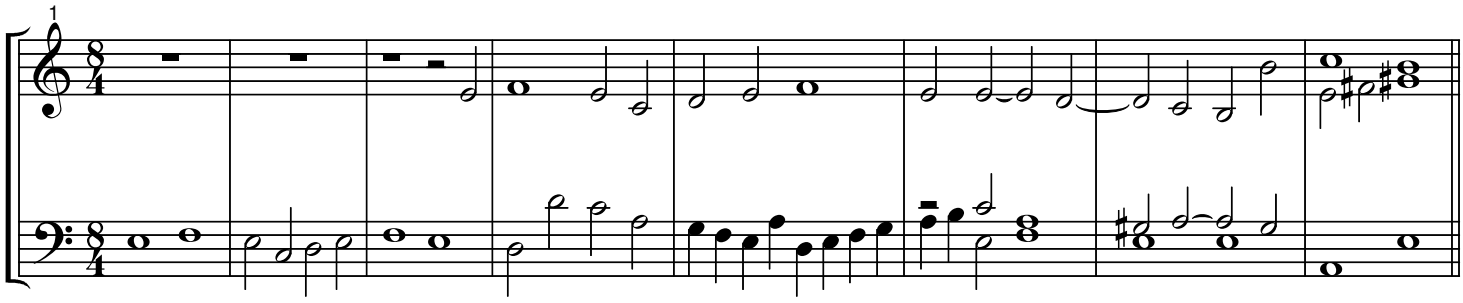
14. Domine fili unigenite.



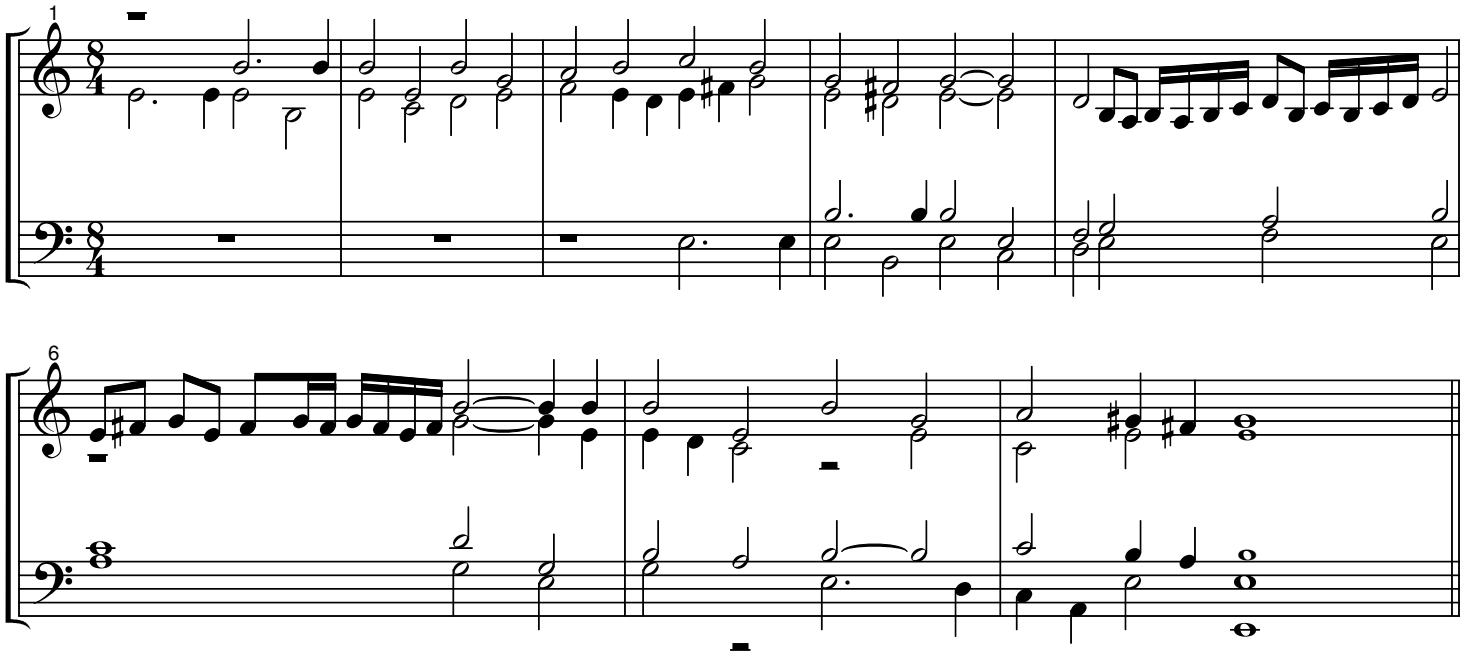
15. Qui tollis peccata mundi.



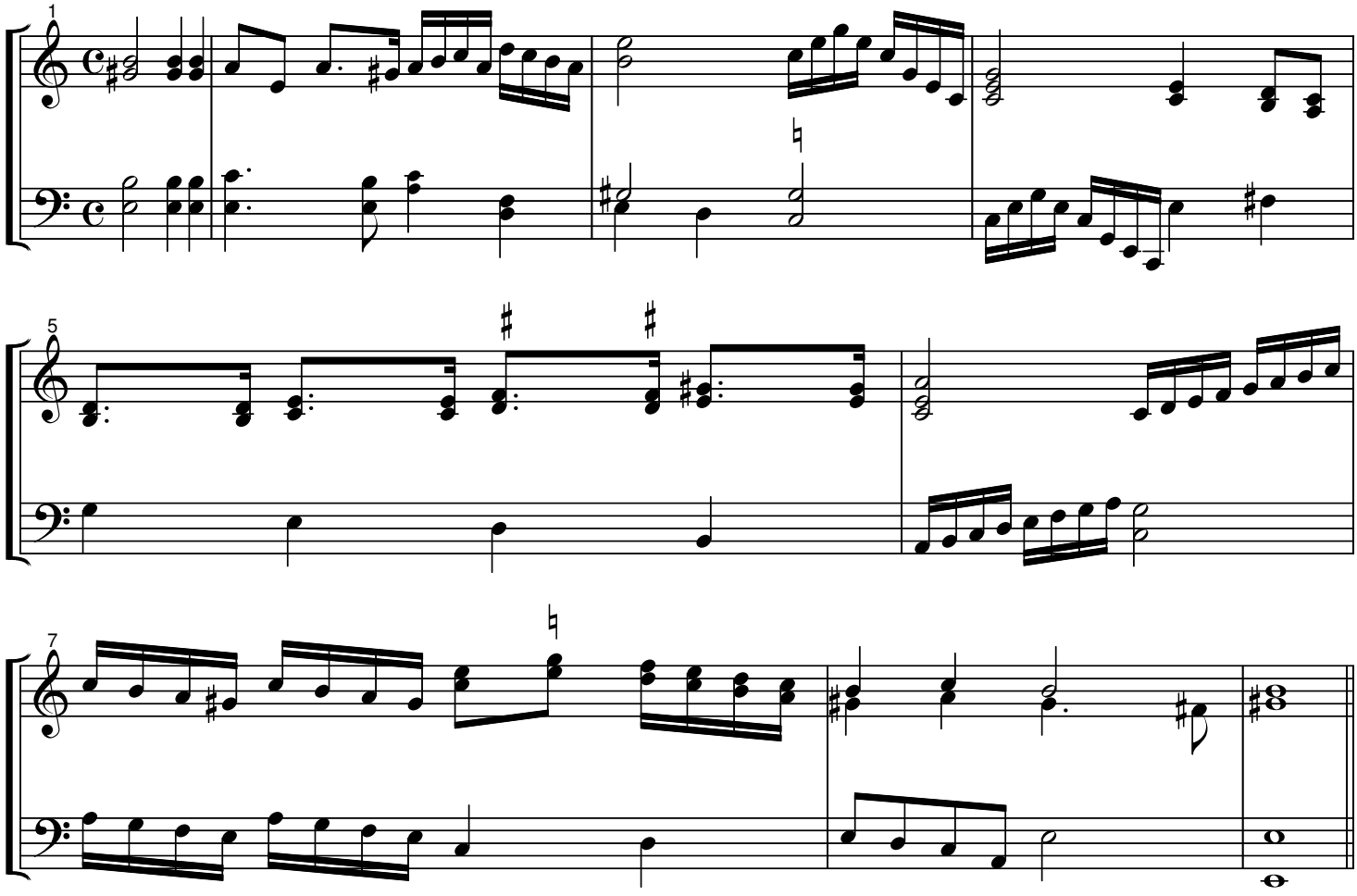
16. Qui sedes ad dexteram.



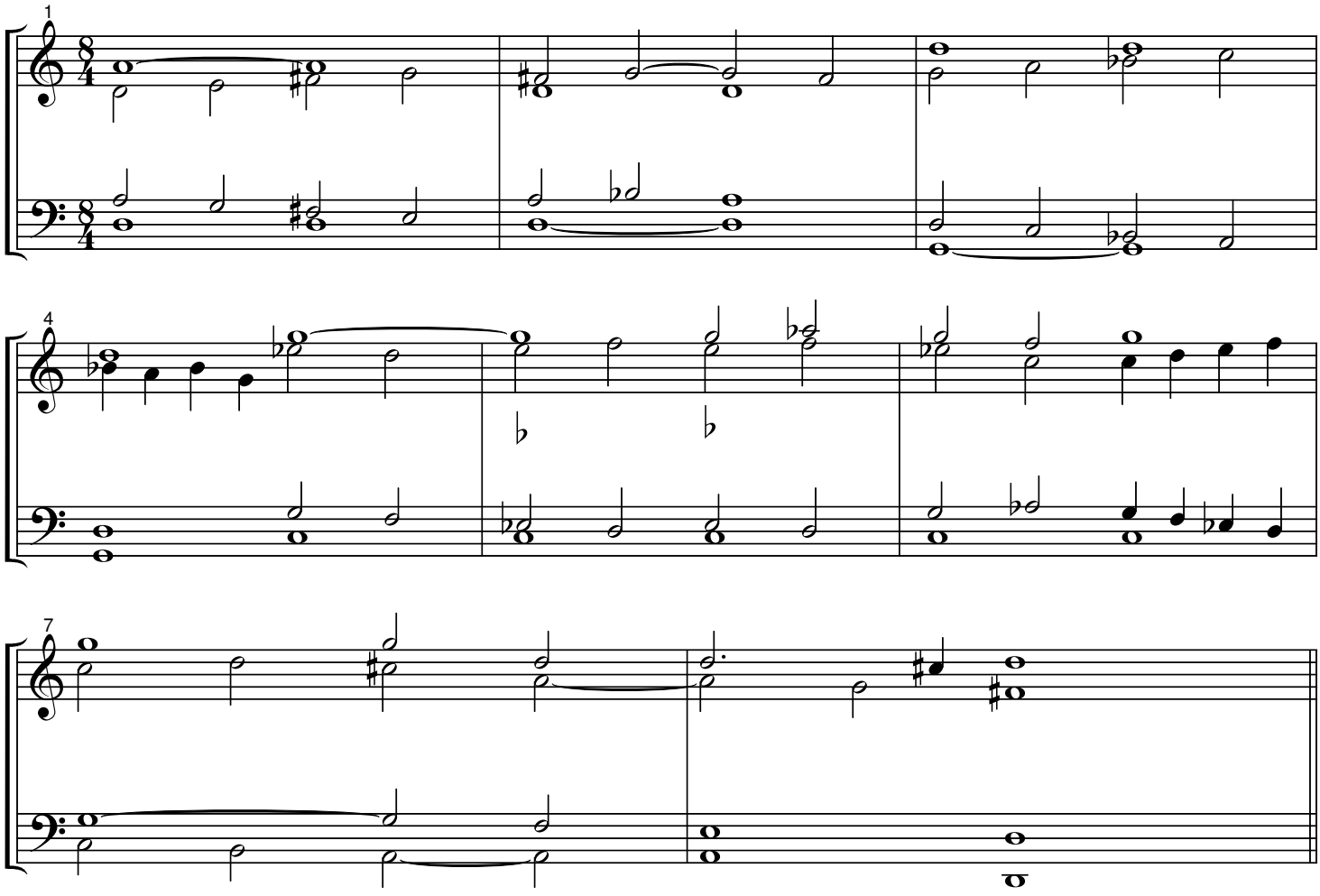
17. To solus Dominus.



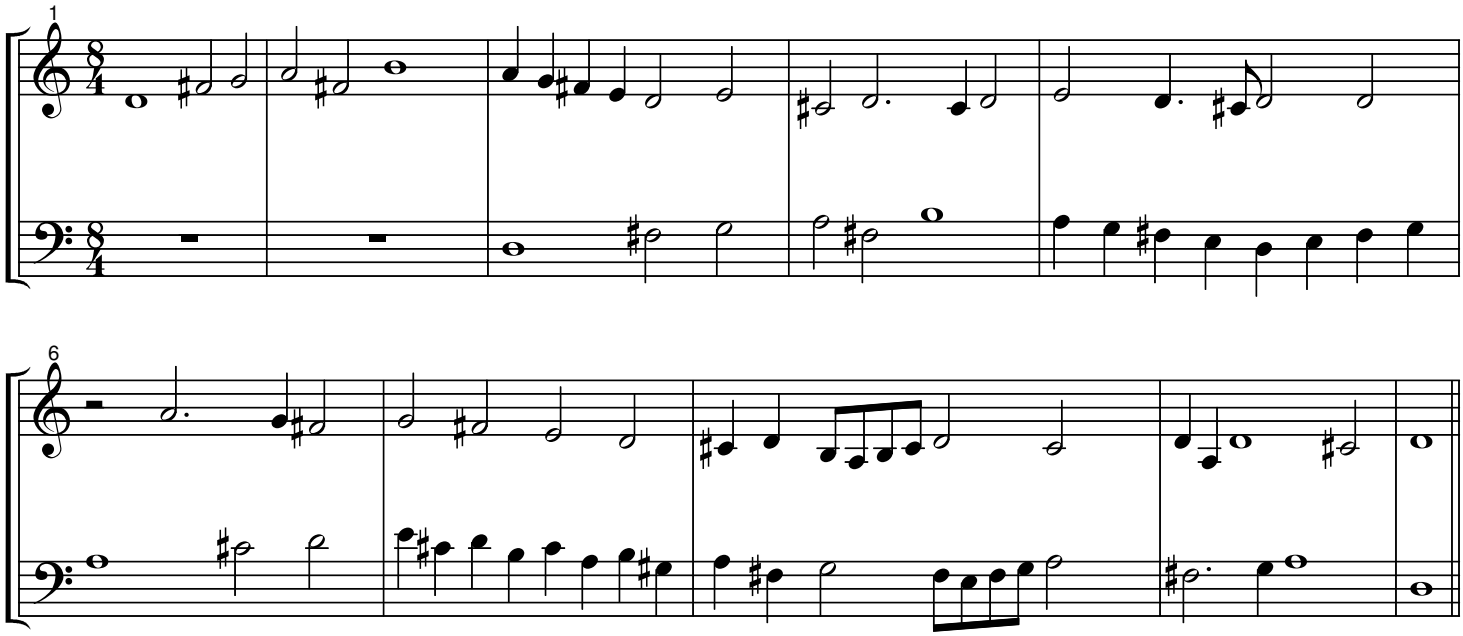
18. Cum Sancto Spiritu Amen.



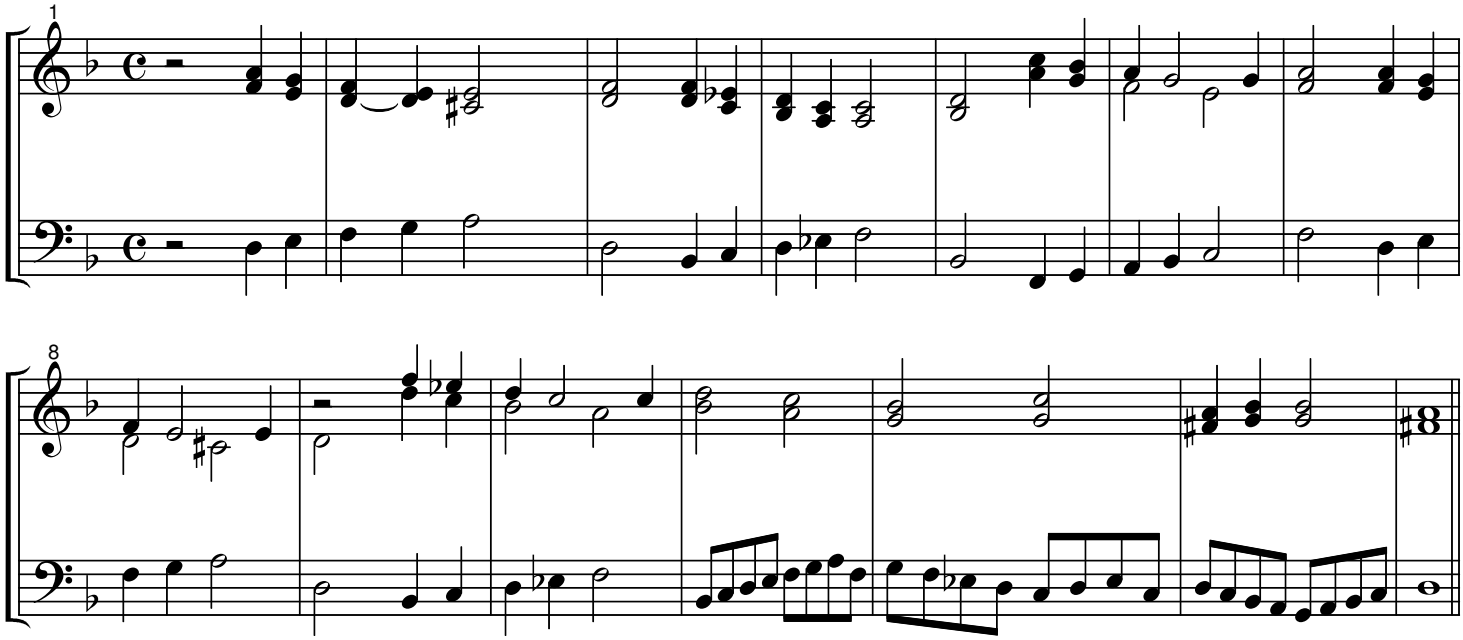
19. Toccata per il Sanctus [Festivo].



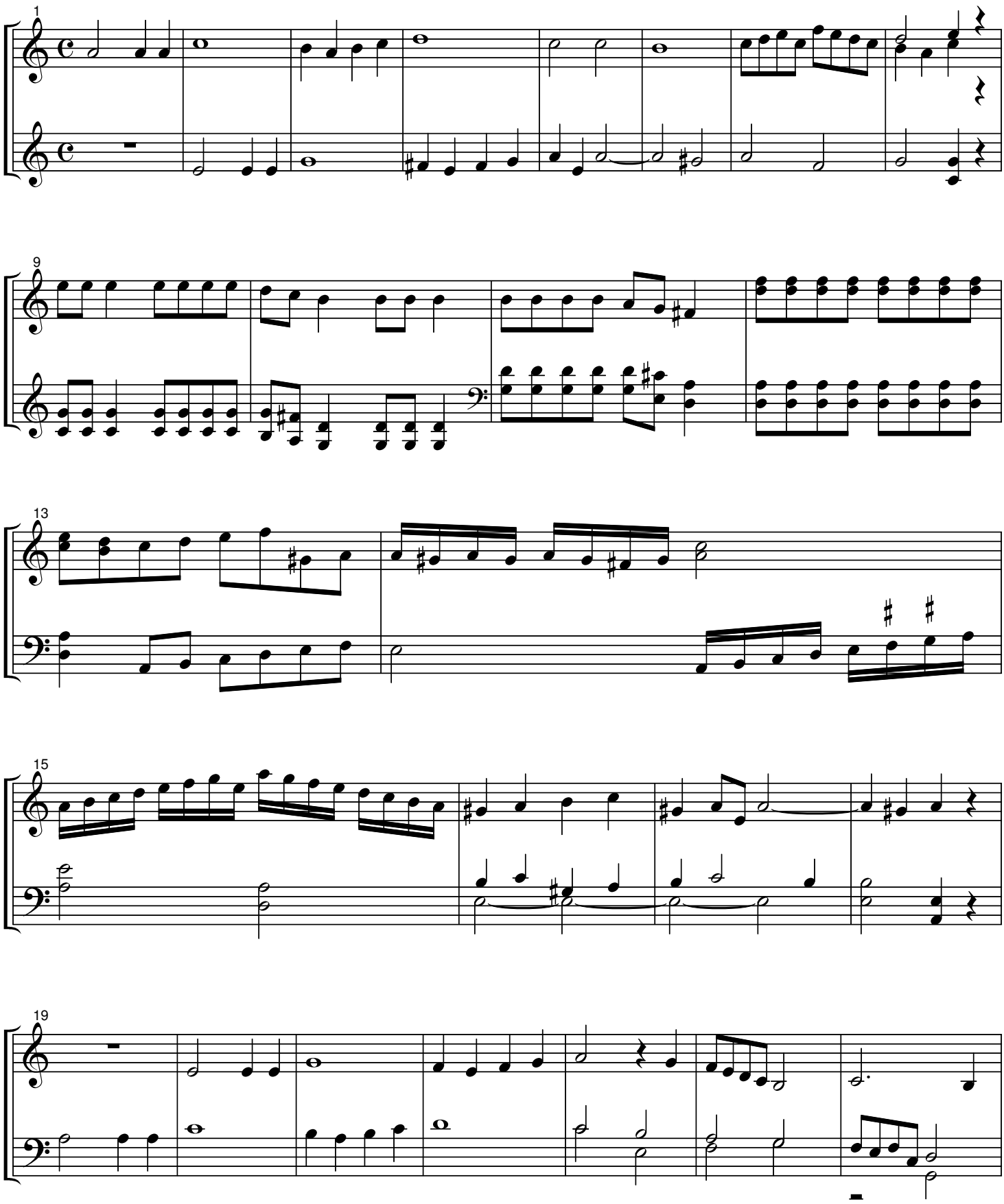
20. [Benedictus] Pleni.

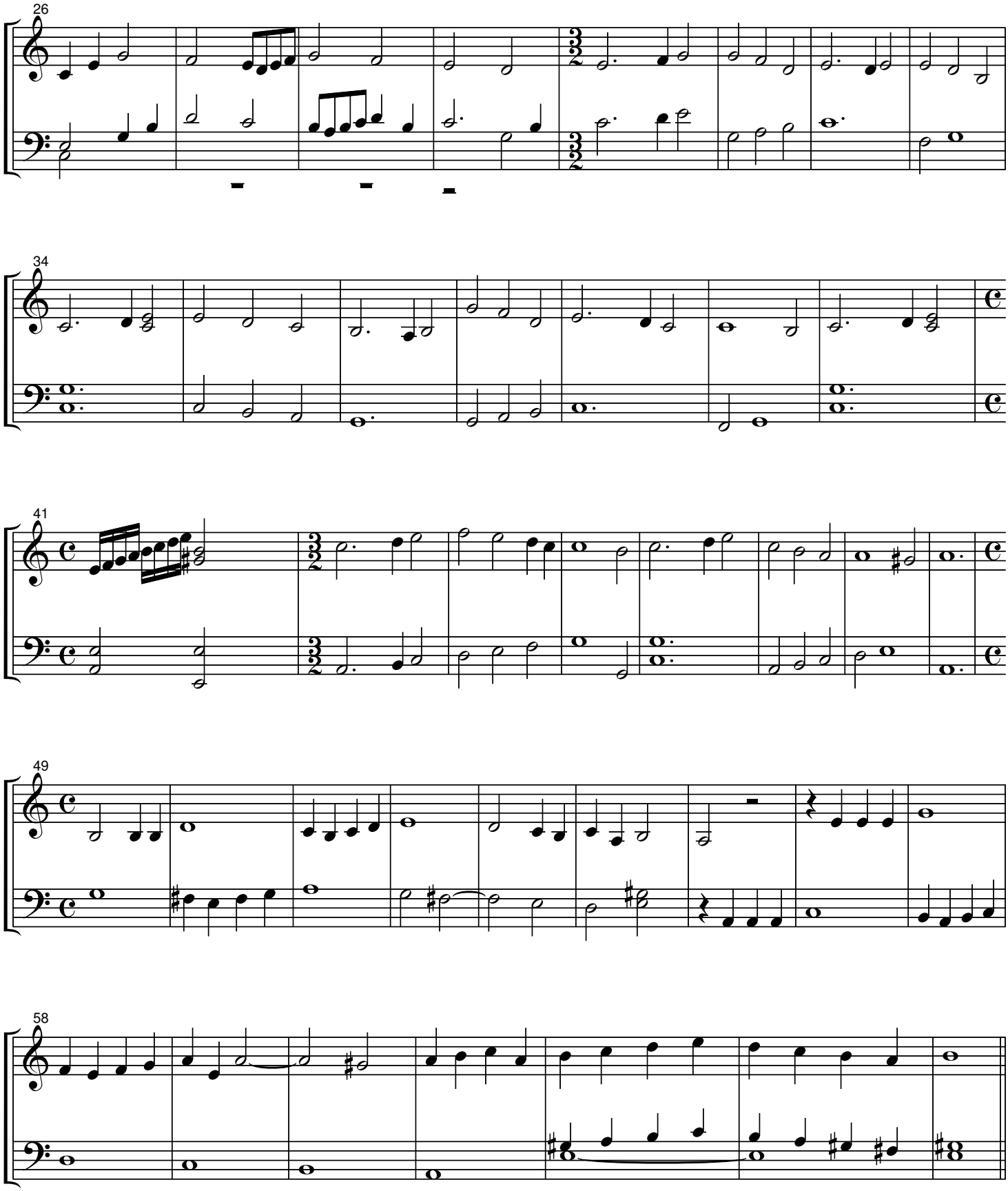


21. Agnus Dei.

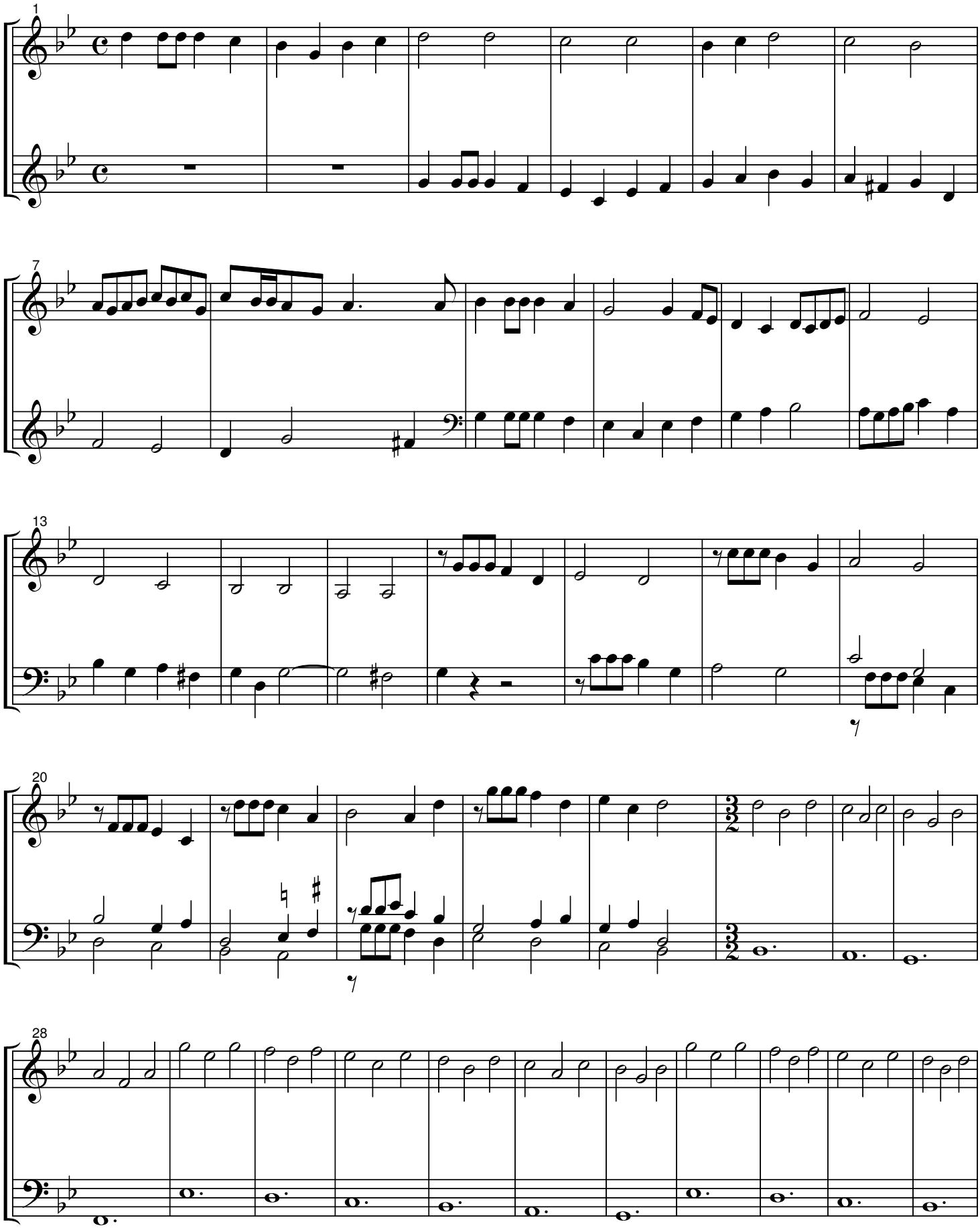


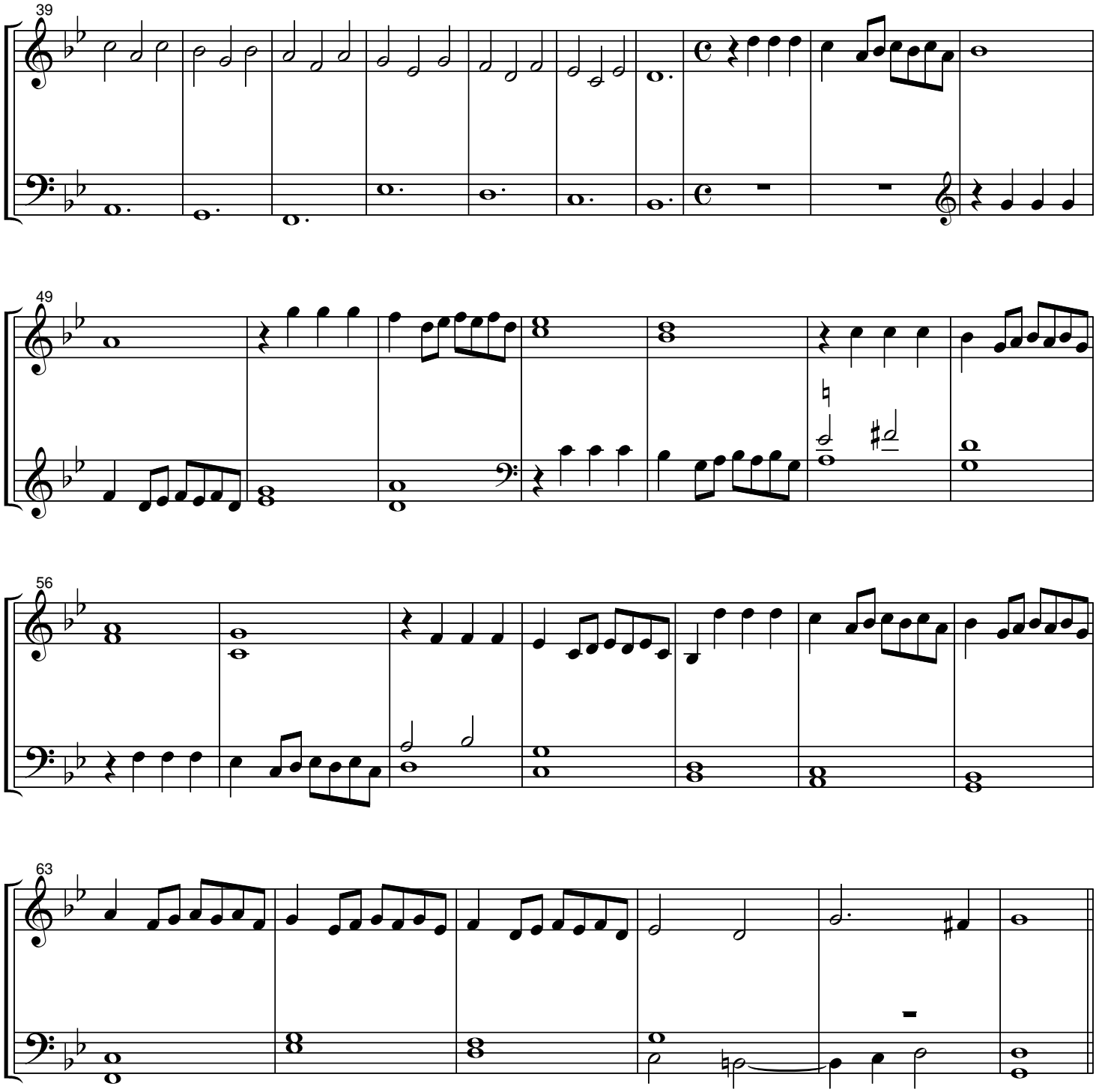
22. La Galantina Canzone
per quelli che non arivono all'ottava.



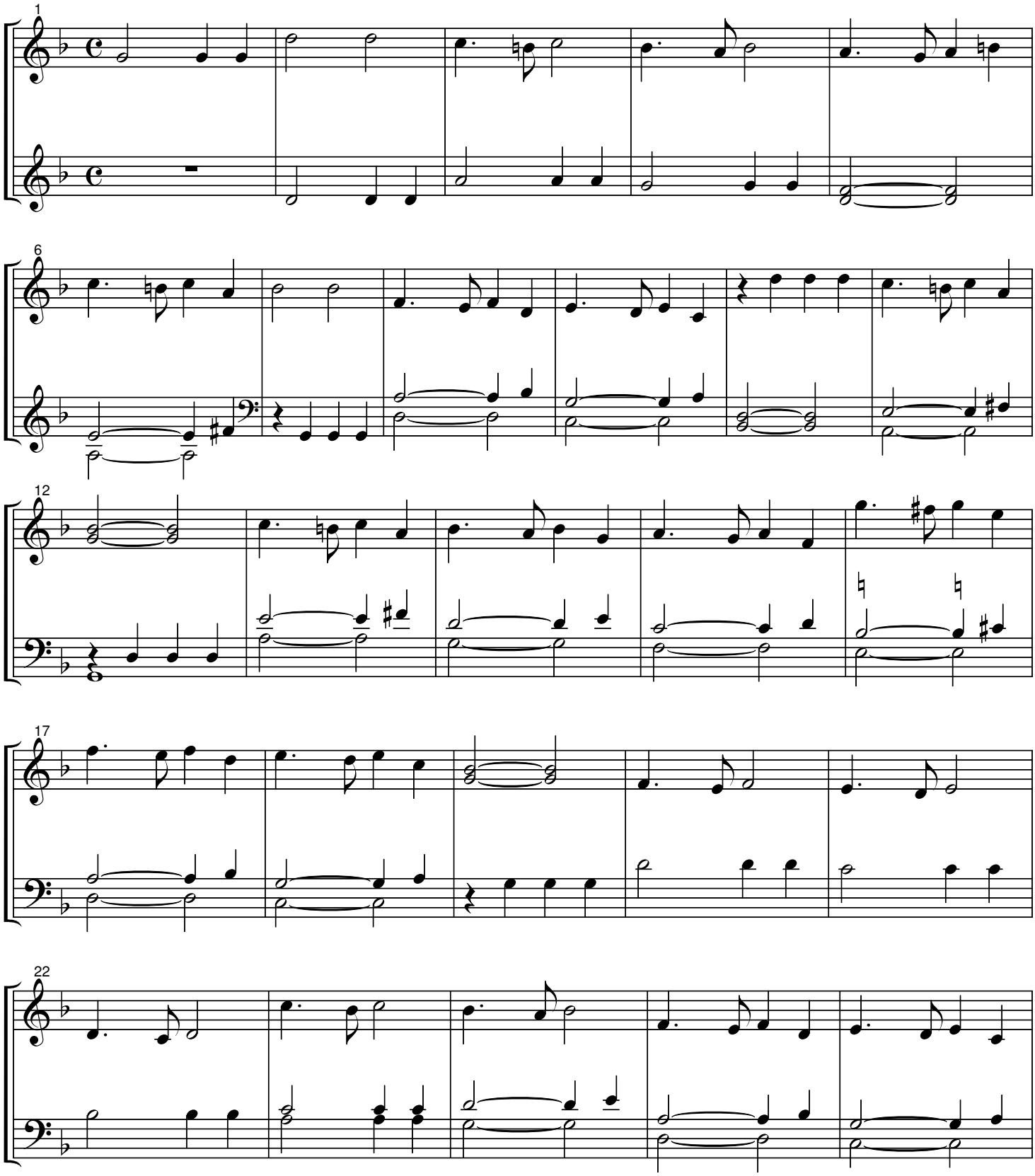

26
34
41
49
58

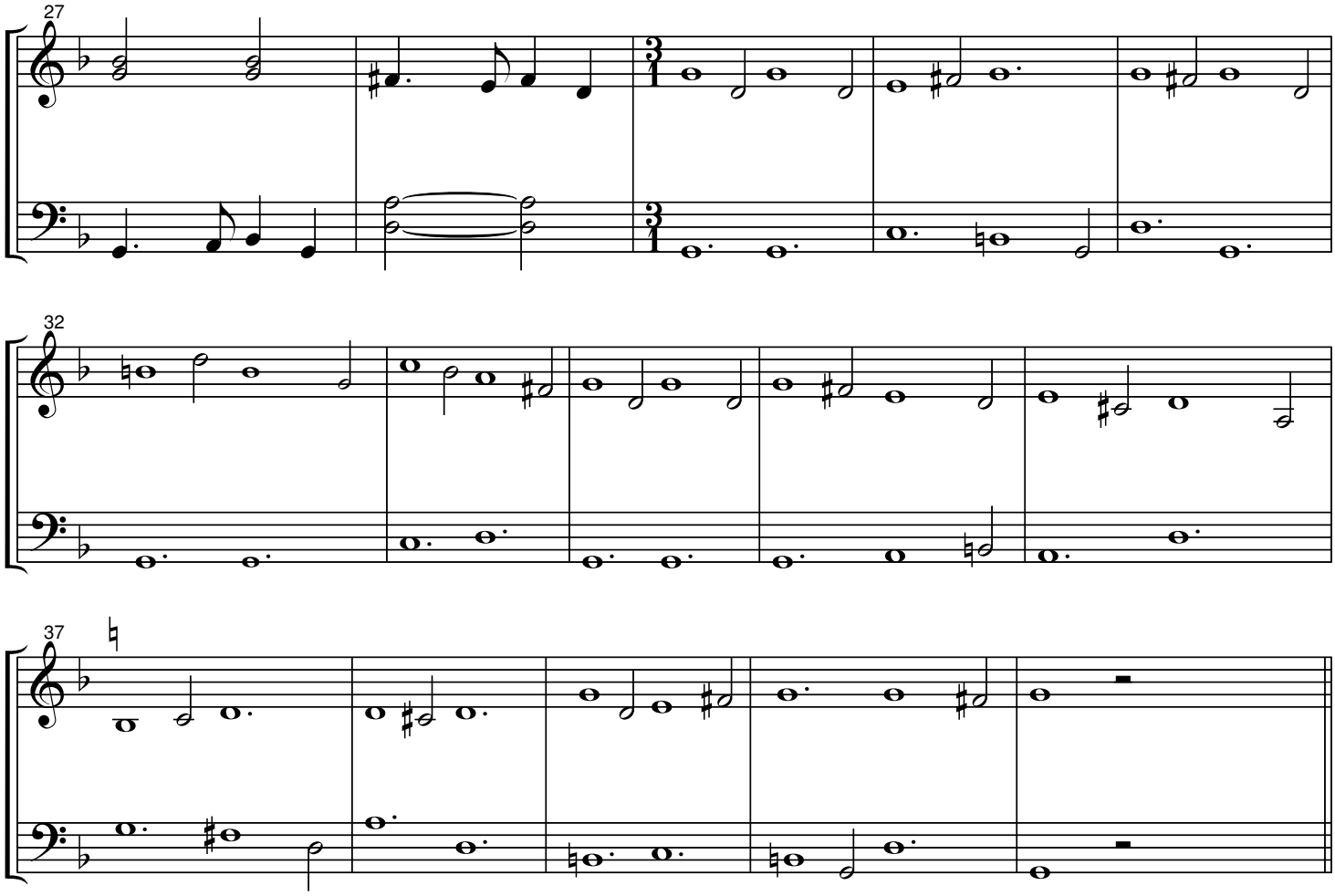
23. La Lilina Canzone
per quelli che non arivono all'ottava per il sudetti.



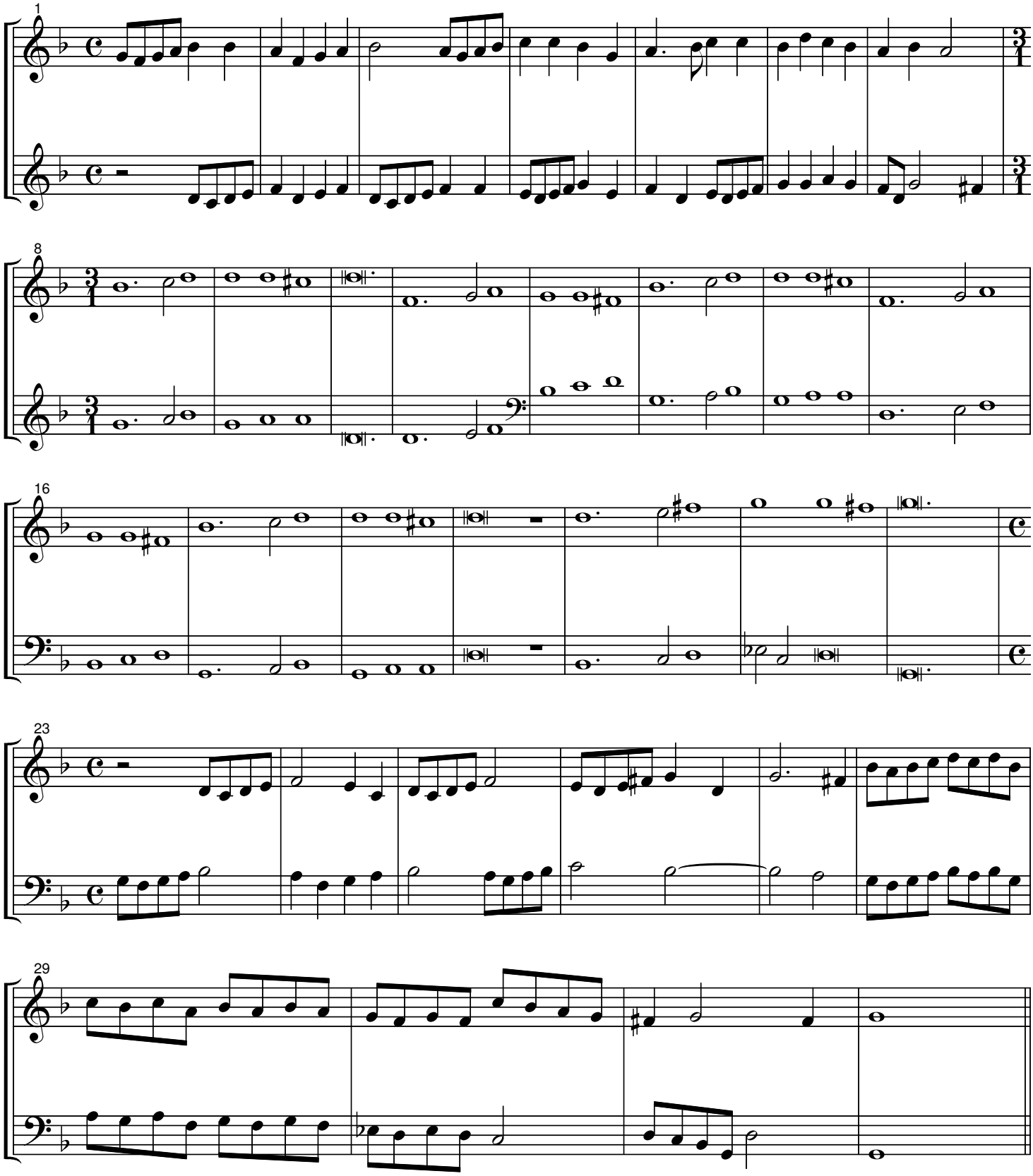

39
49
56
63

24. La Vilanella Canzone.

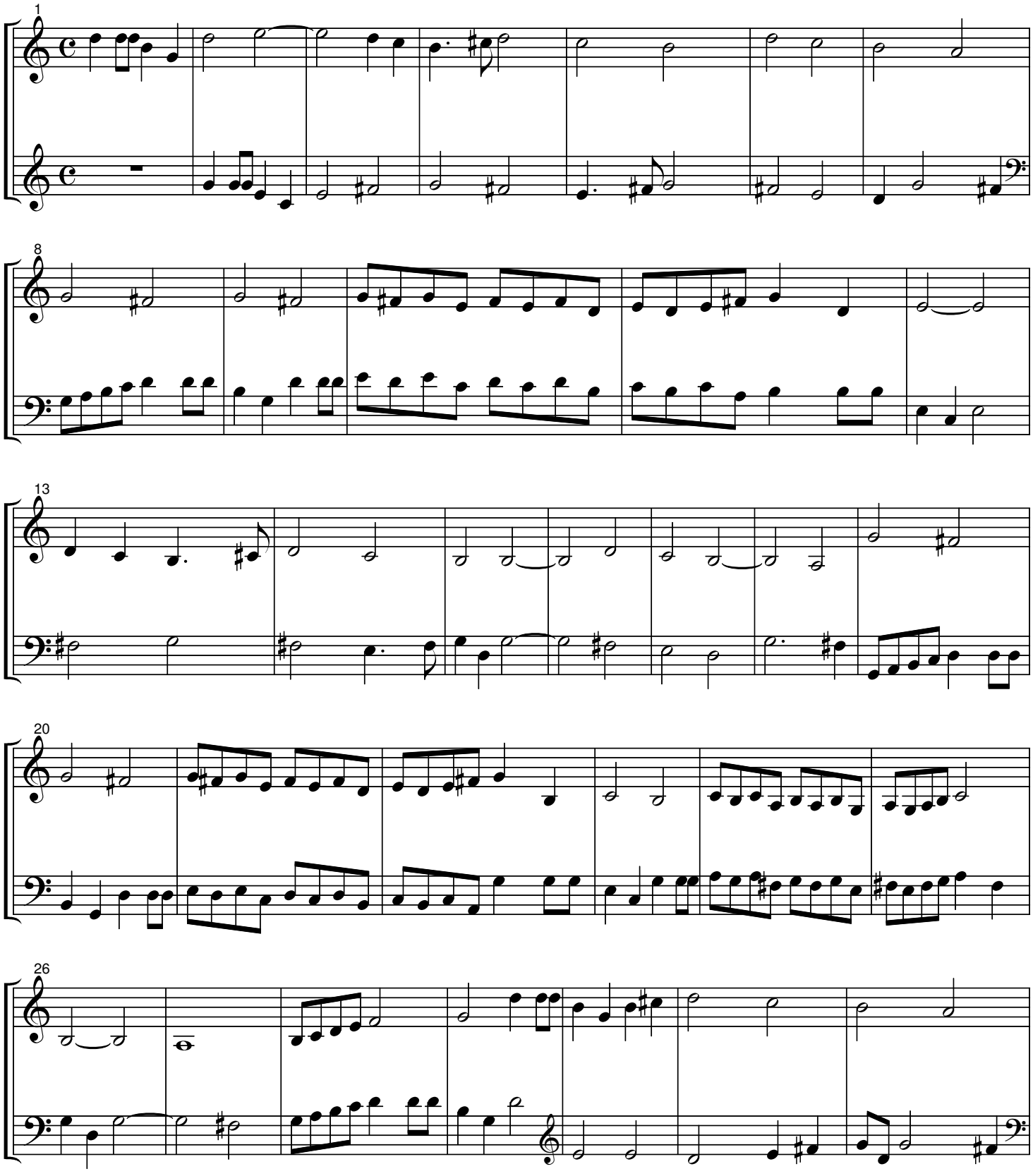


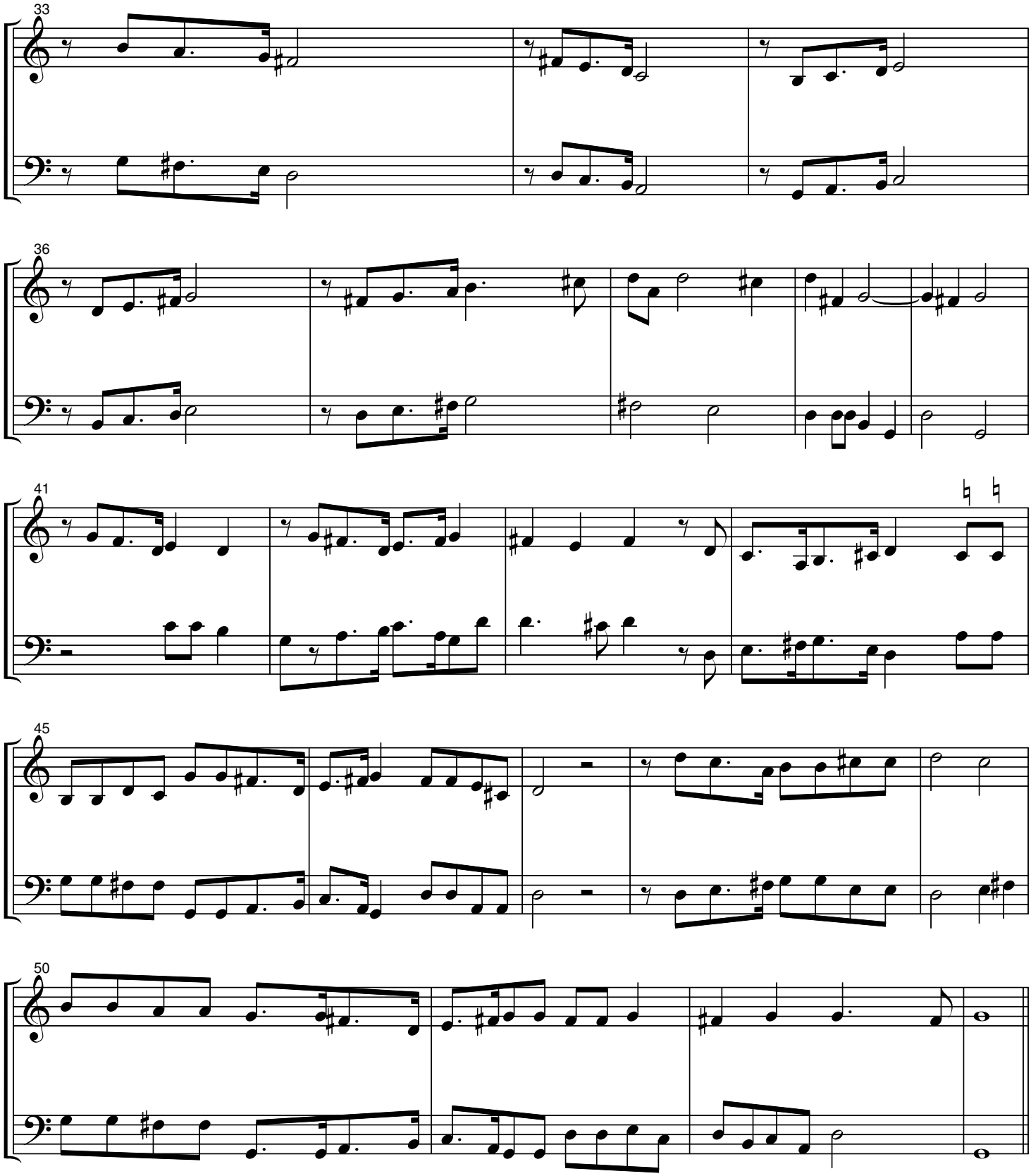

27
32
37

25. La Gata Melata Canzone.

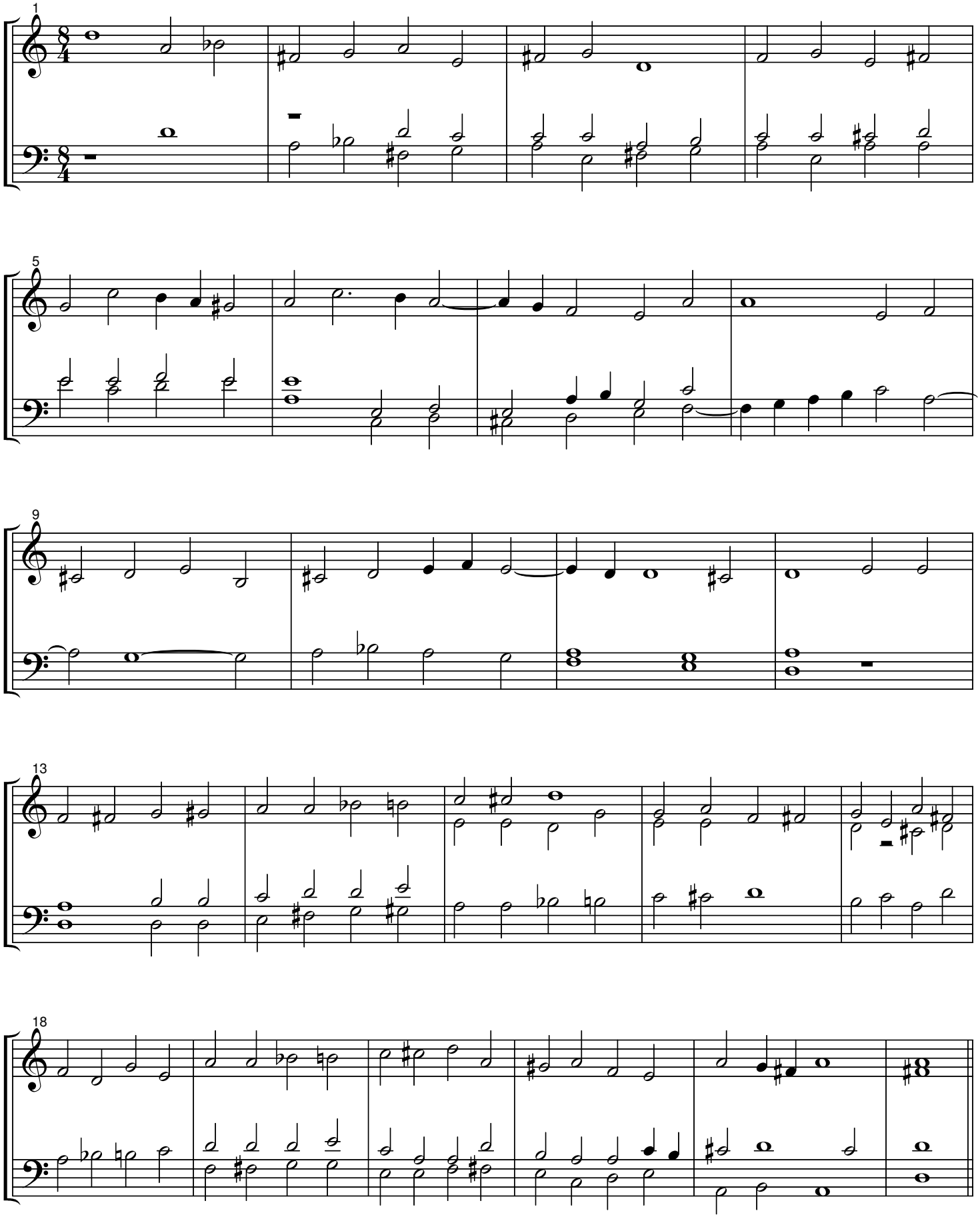


26. La Simona Canzone.

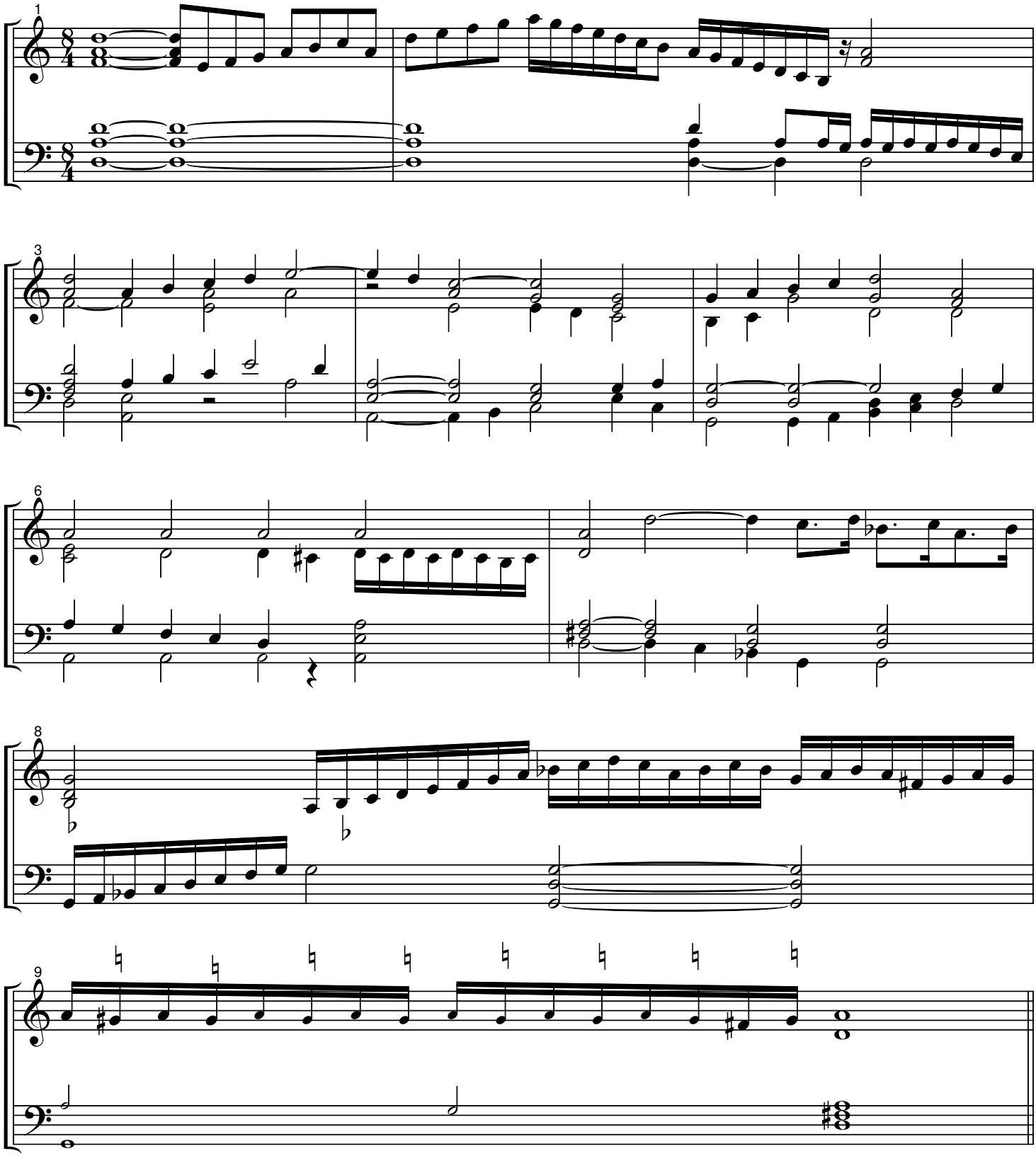



33
36
41
45
50

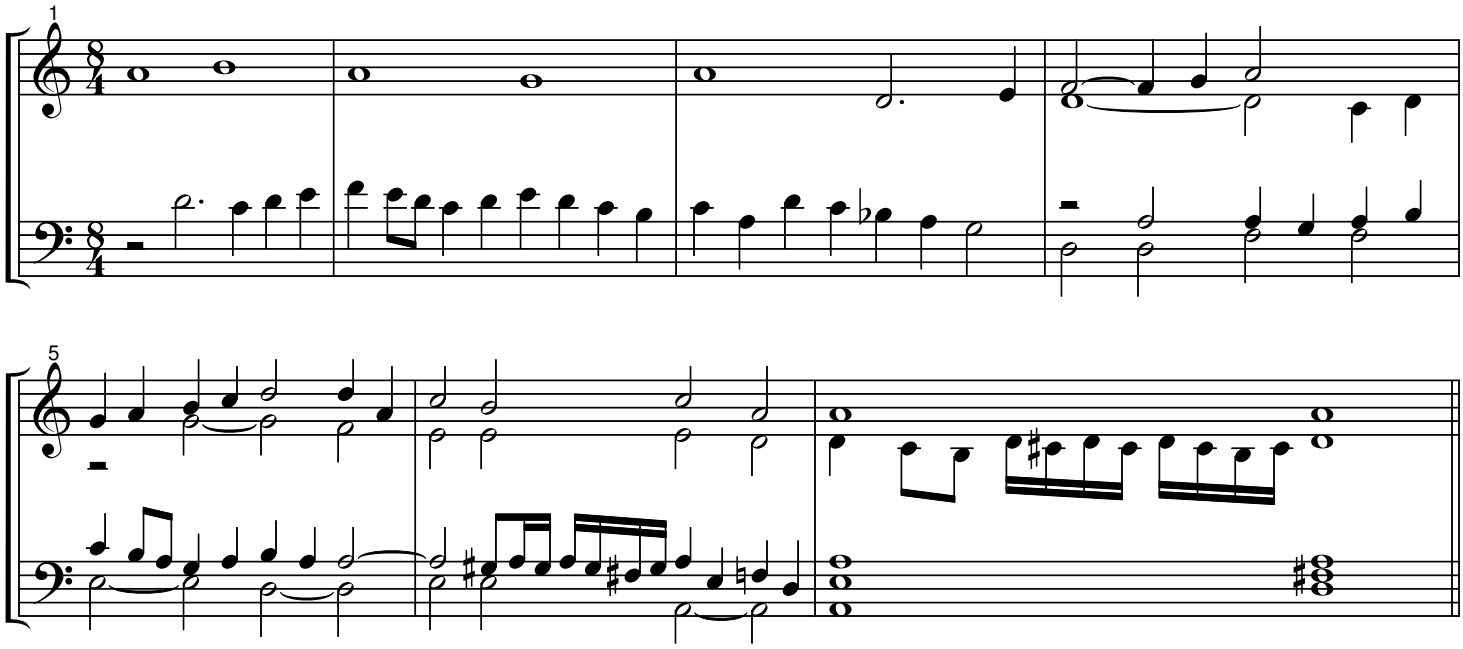
27. Ricercar Cromatico
per quelli che non arivono all'ottava.



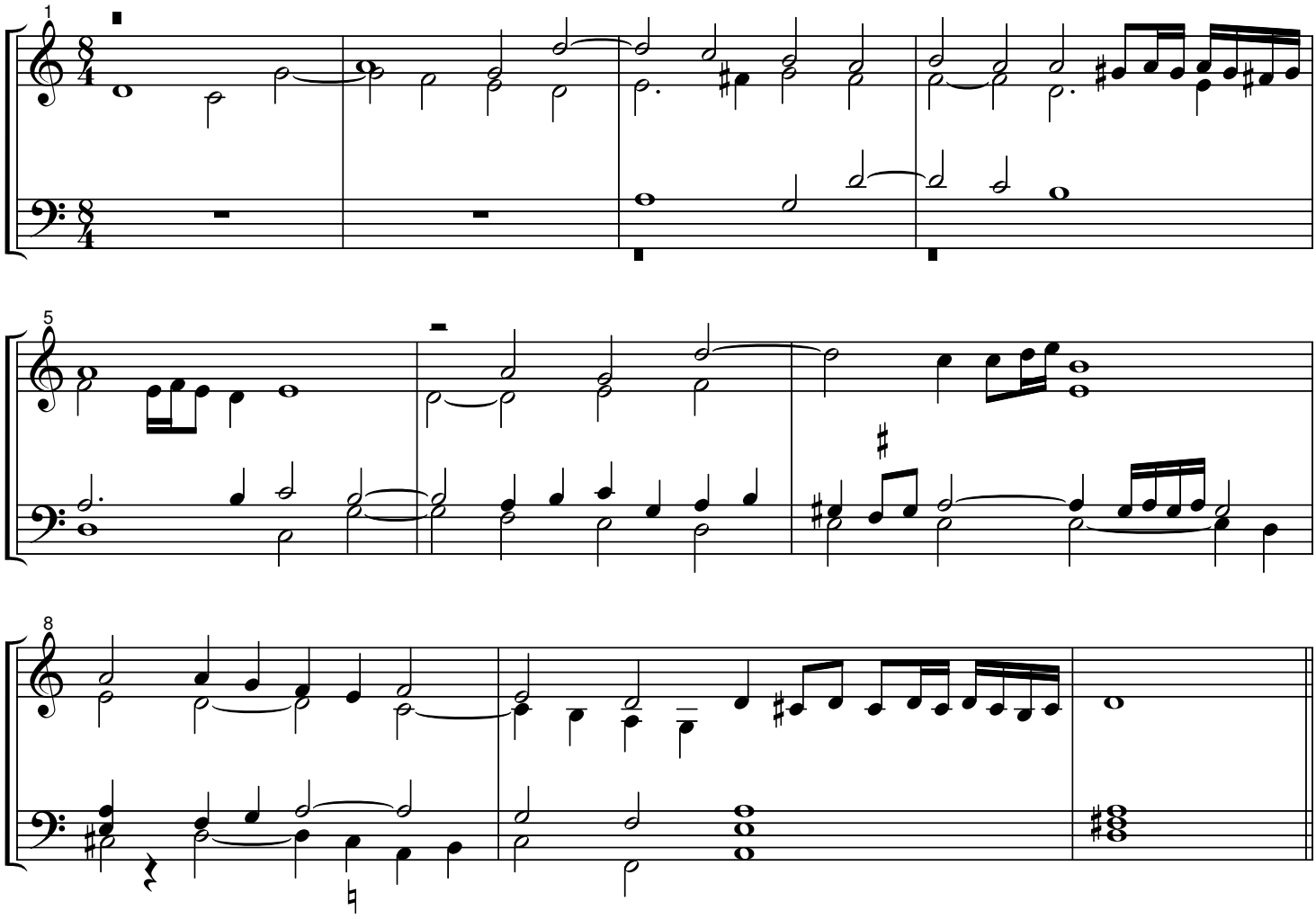
28. Introito Missae Dominicae.



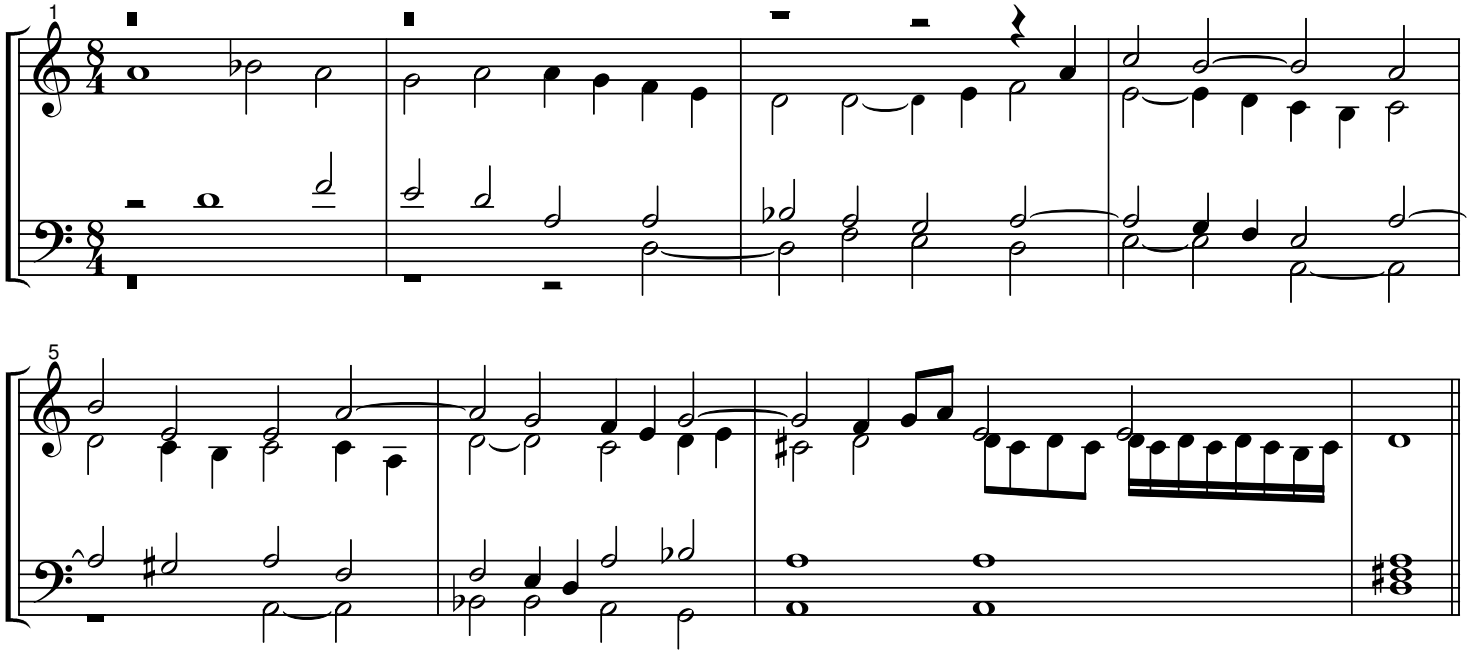
29. Kyrie della Domenica.



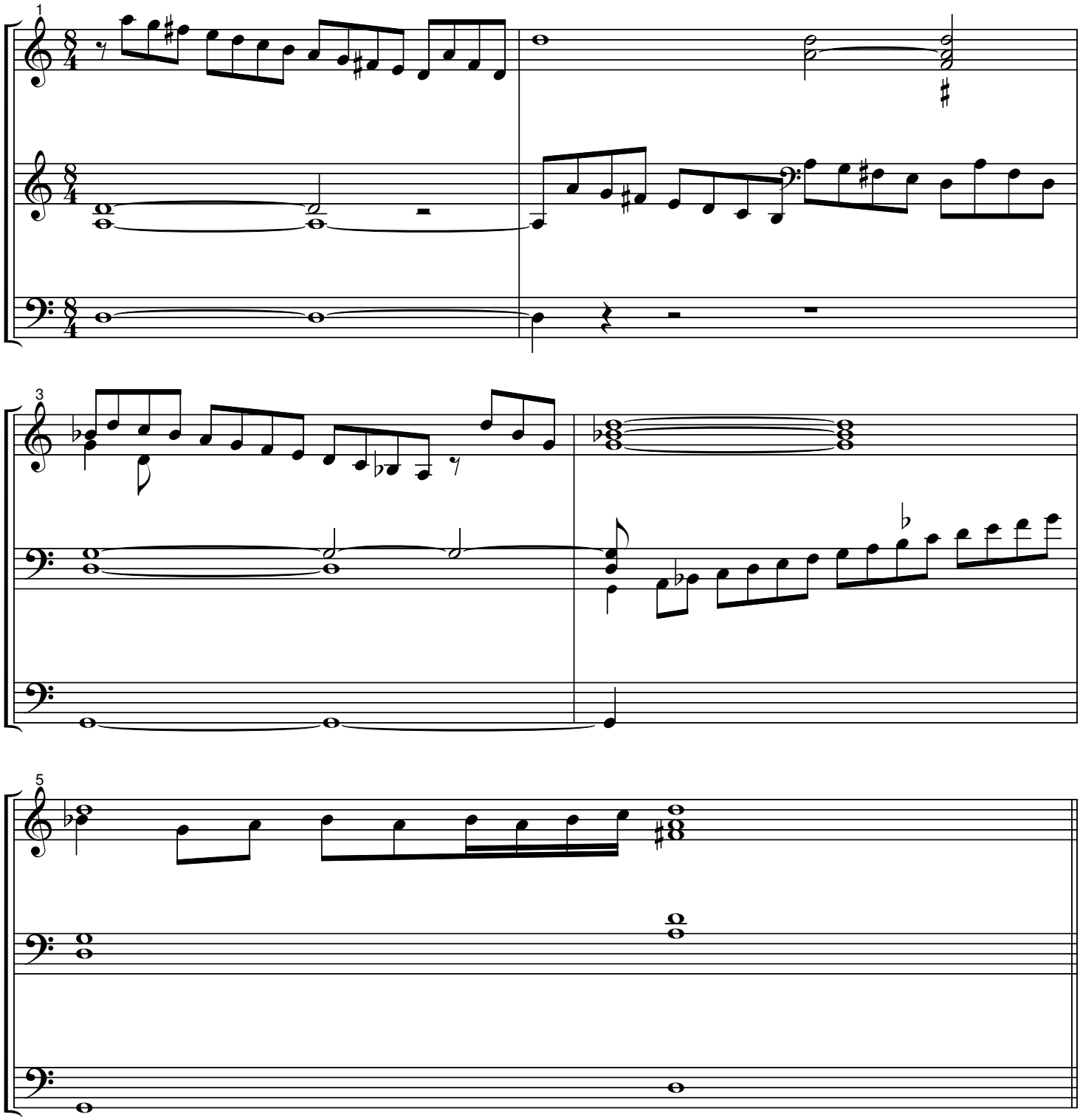
30. Christe.



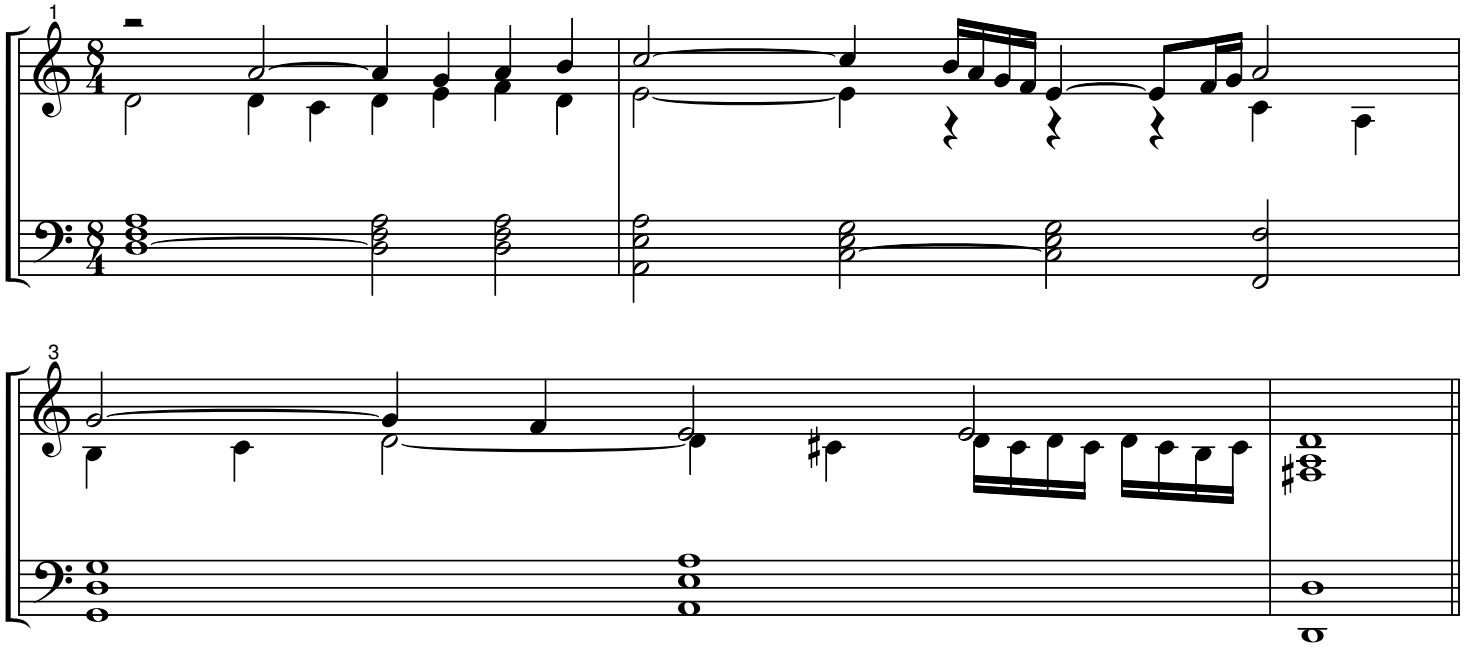
31. Kyrie.



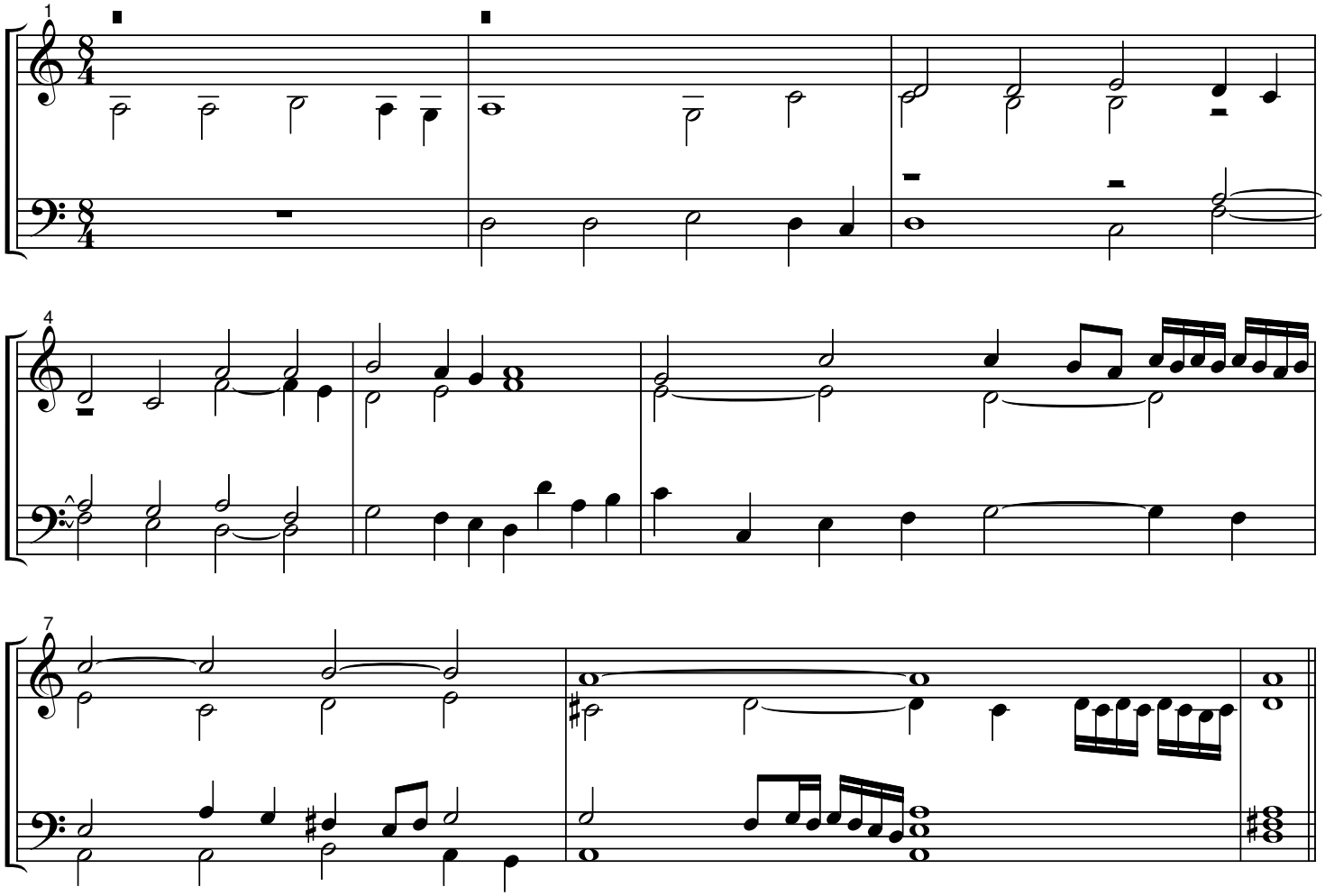
32. Kyrie ultimo.



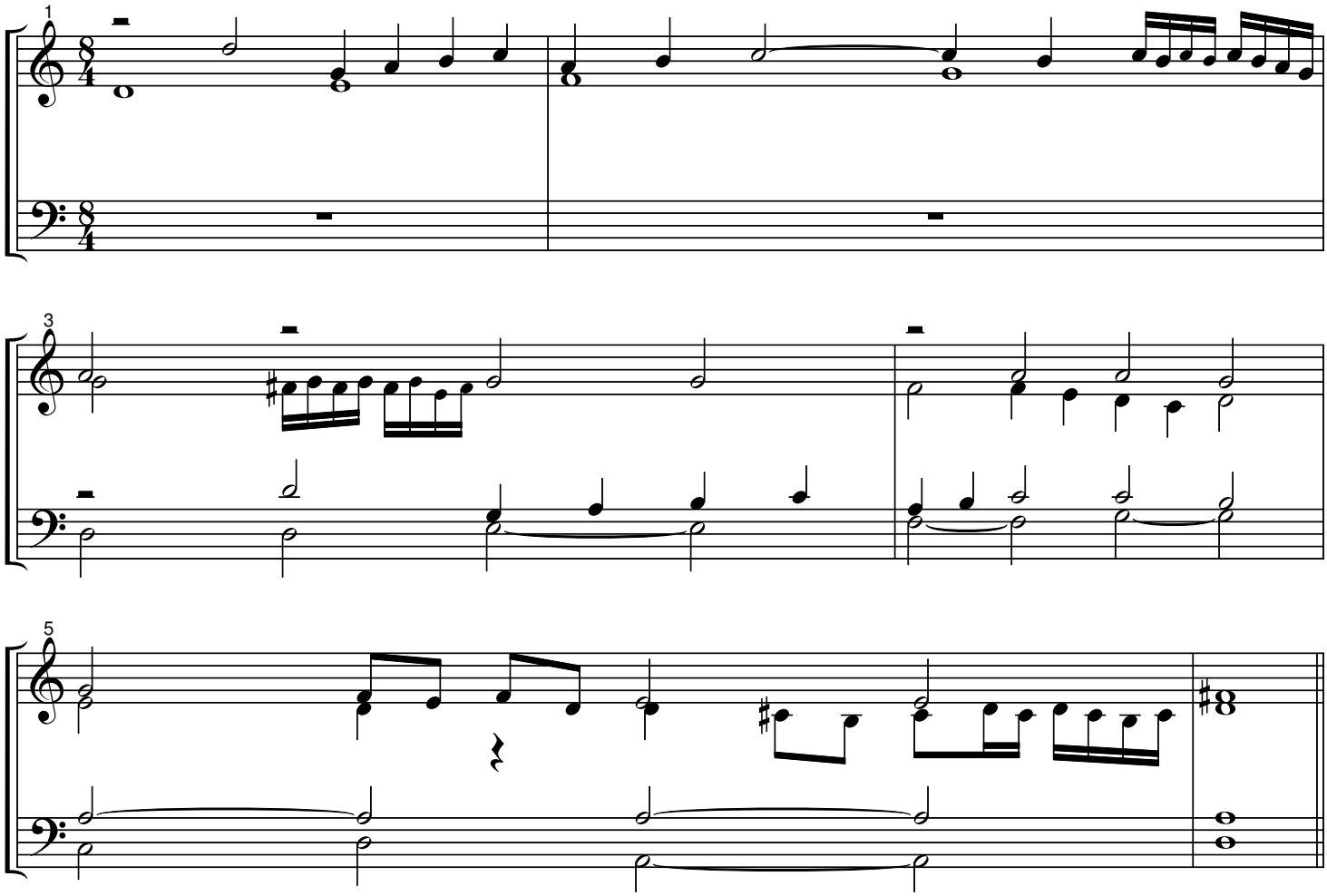
33. [Gloria Dominicale] Et in terra pax.



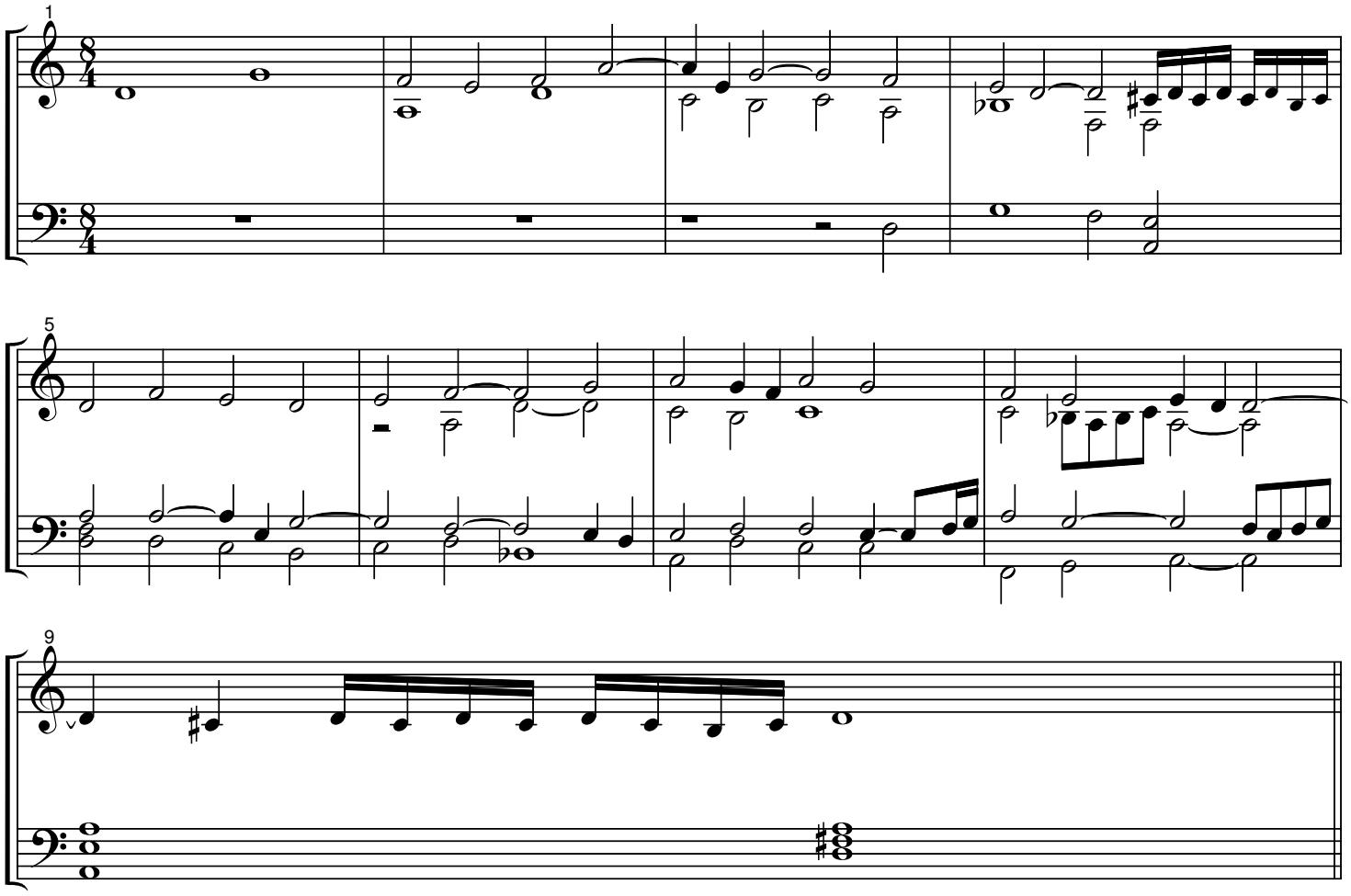
34. Benedicamus te.



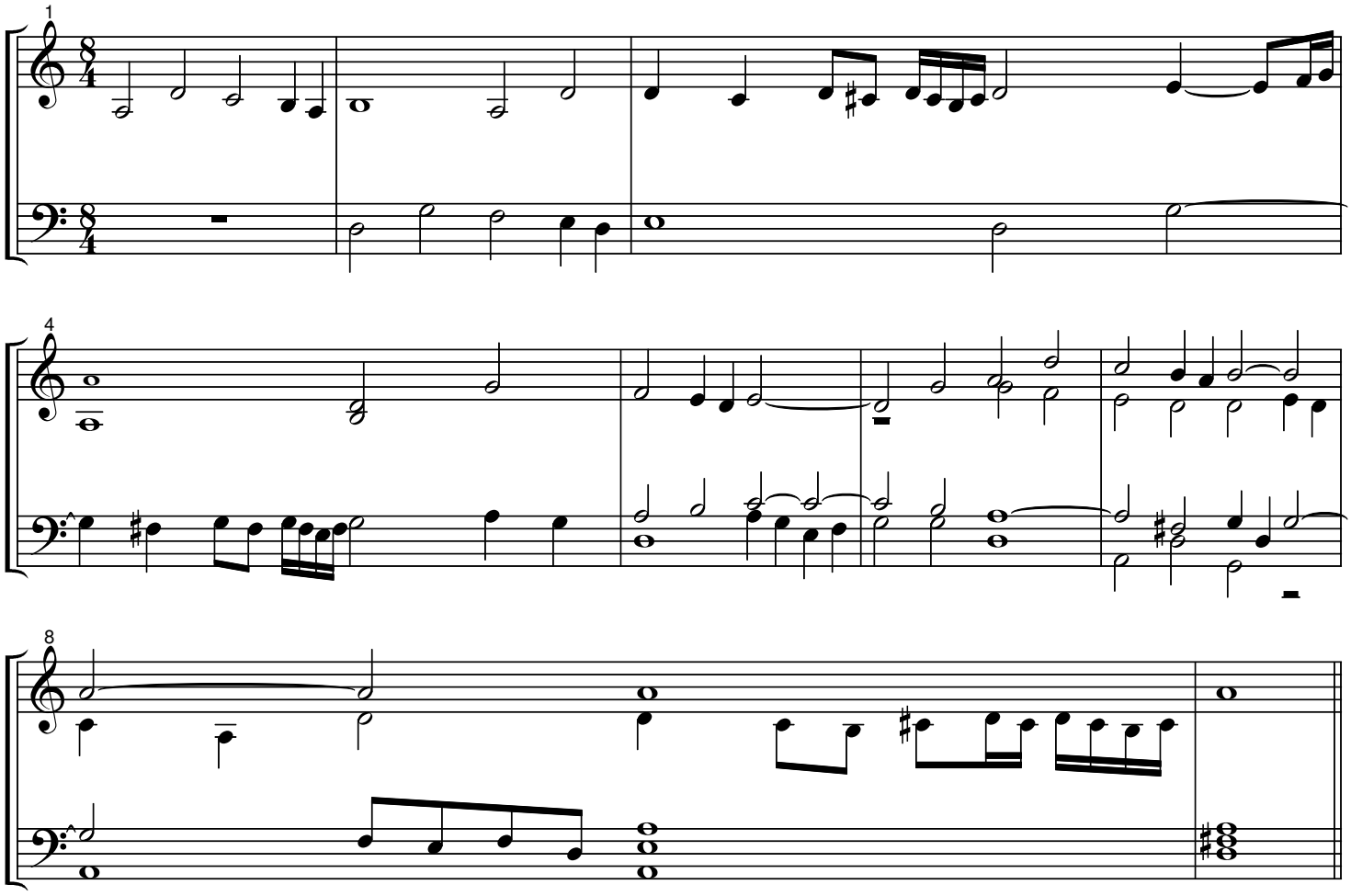
35. Glorificamus te.



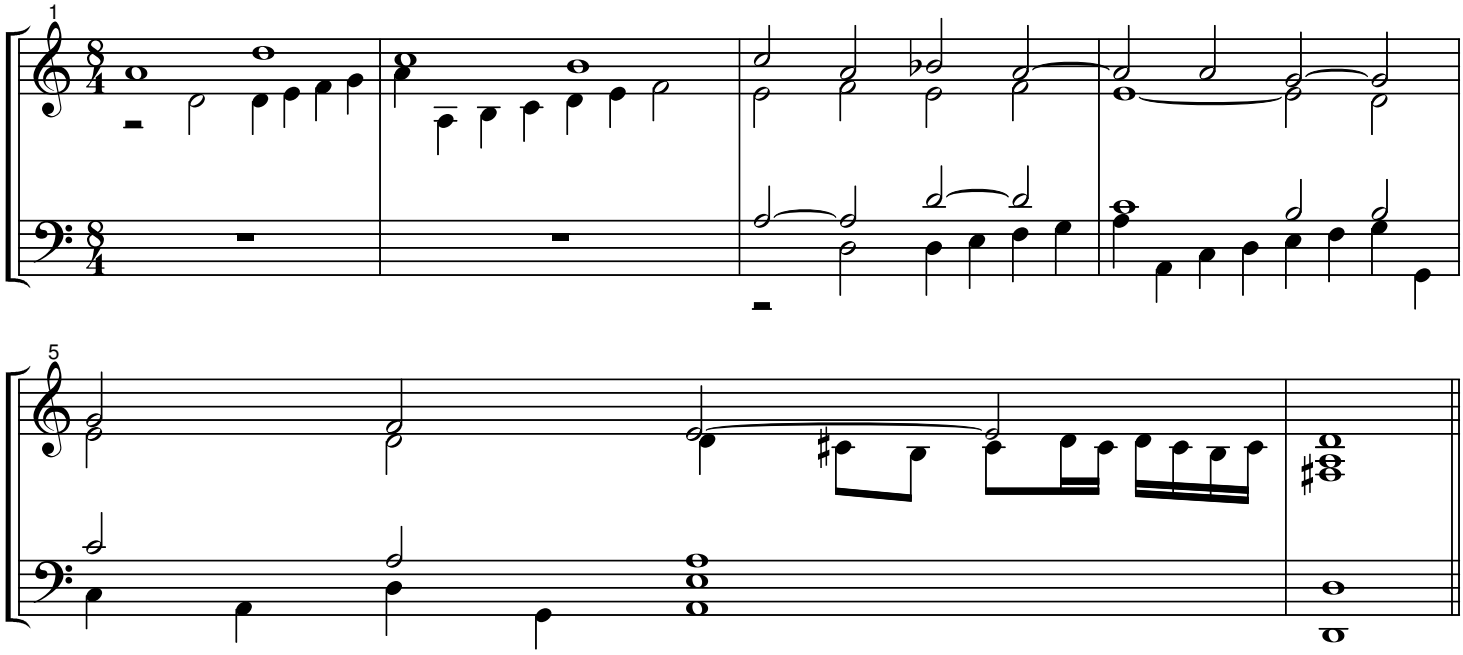
36. Domine Deus Rex celestis.



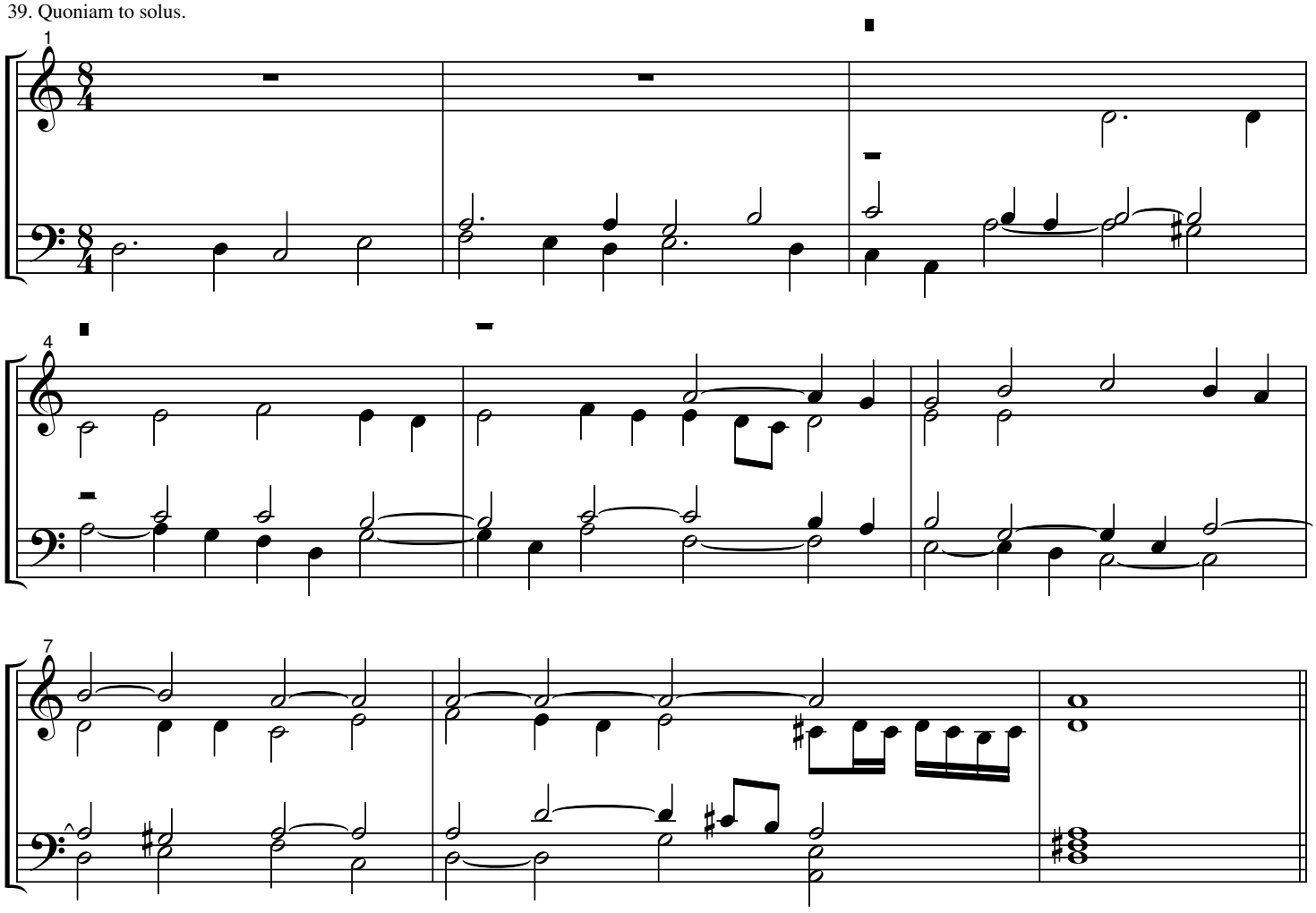
37. Domine Deus Agnus Dei.



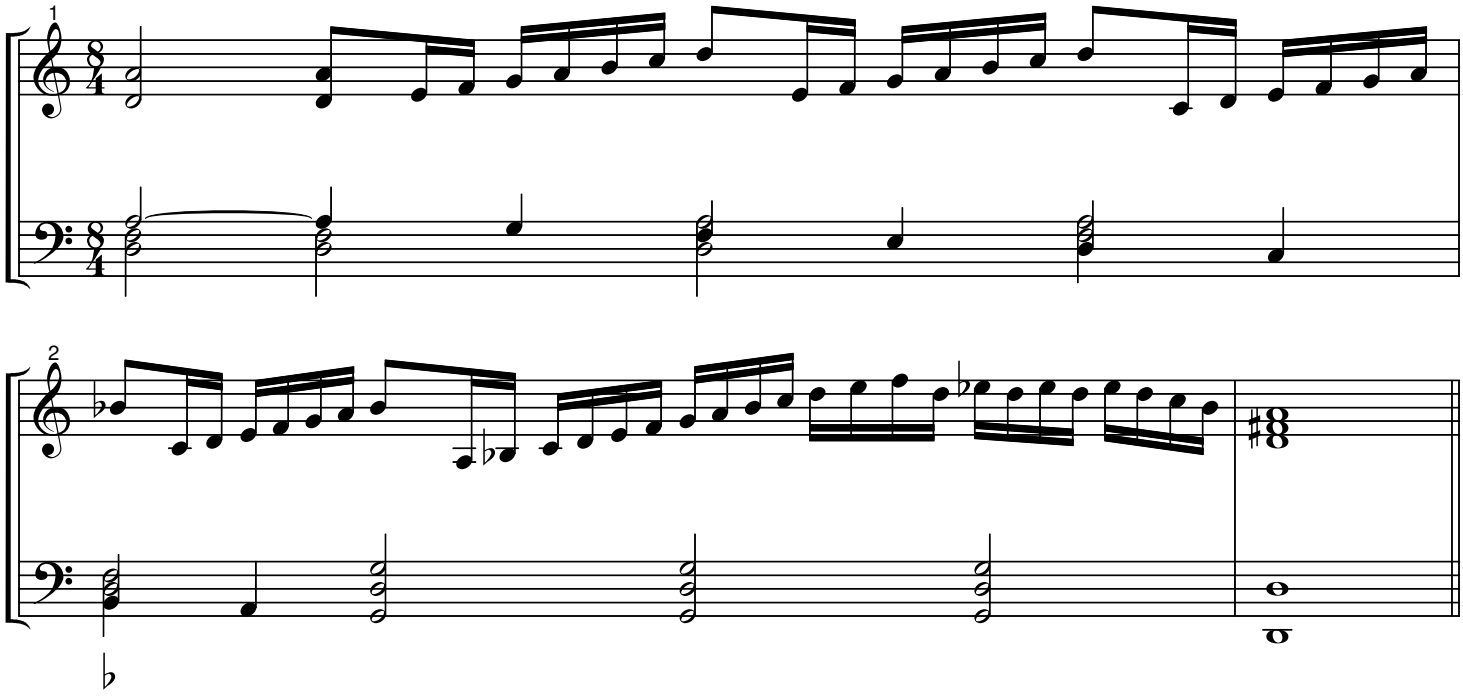
38. Qui tollis [peccata mundi].



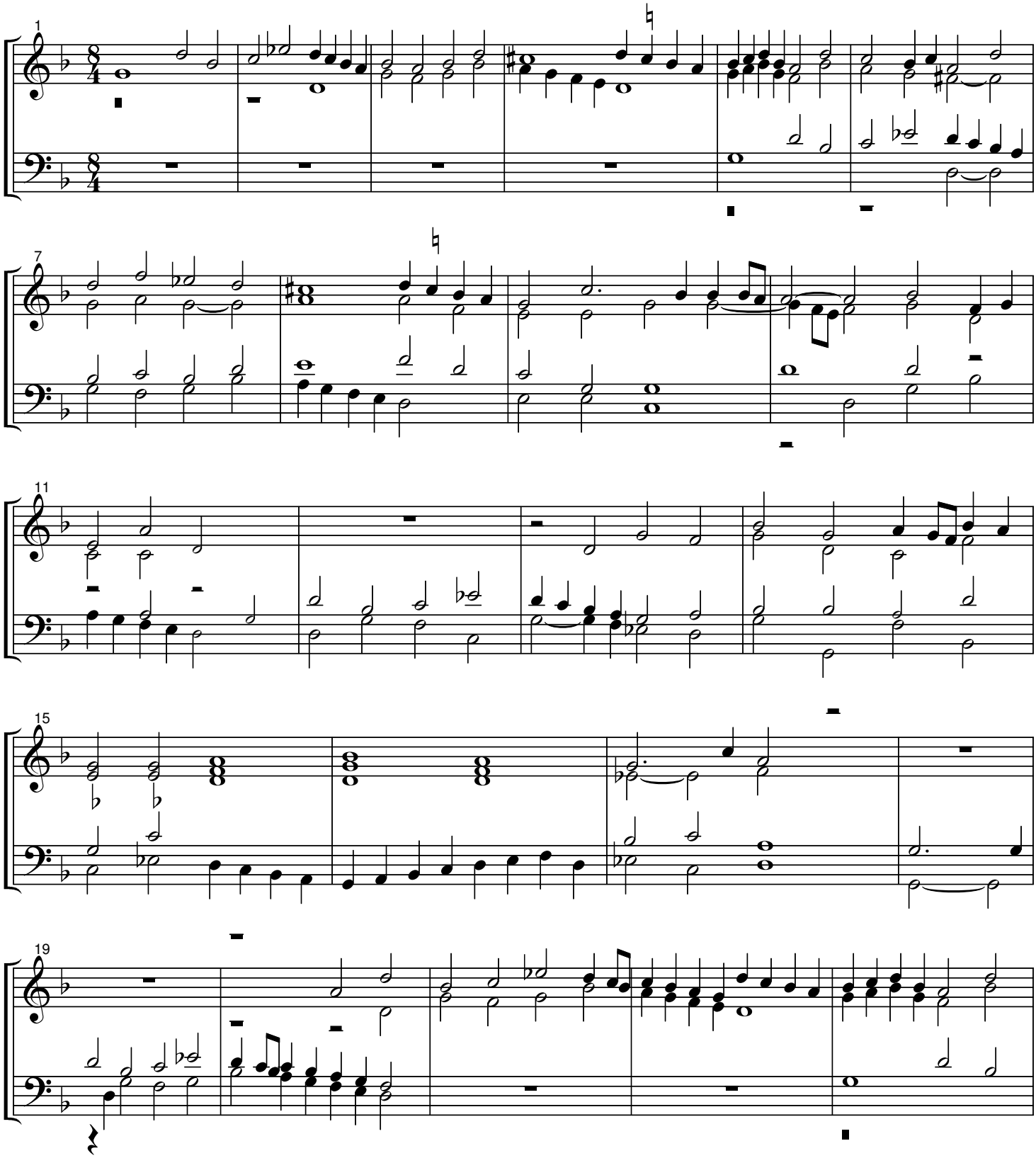
39. Quoniam to solus.

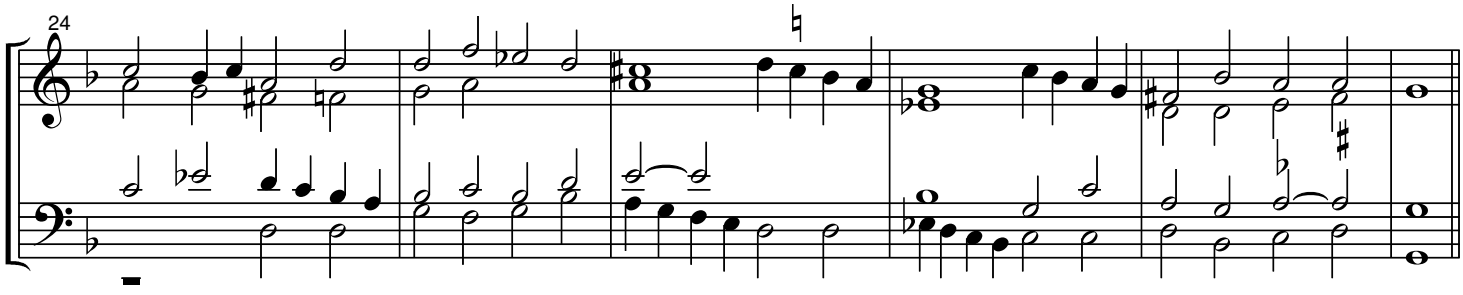


40. Amen.



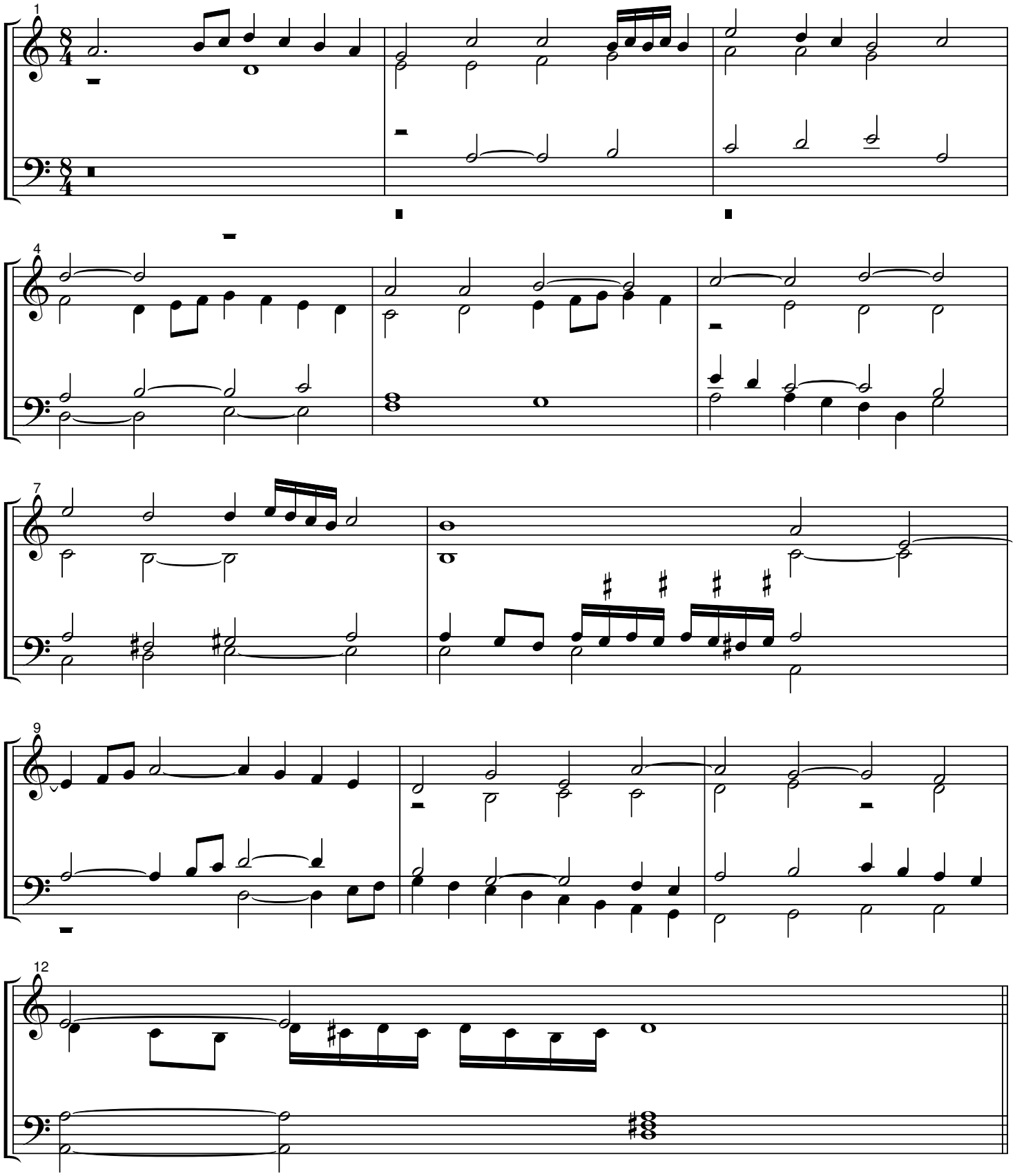
41. Ricercar del Secondo Tuono.

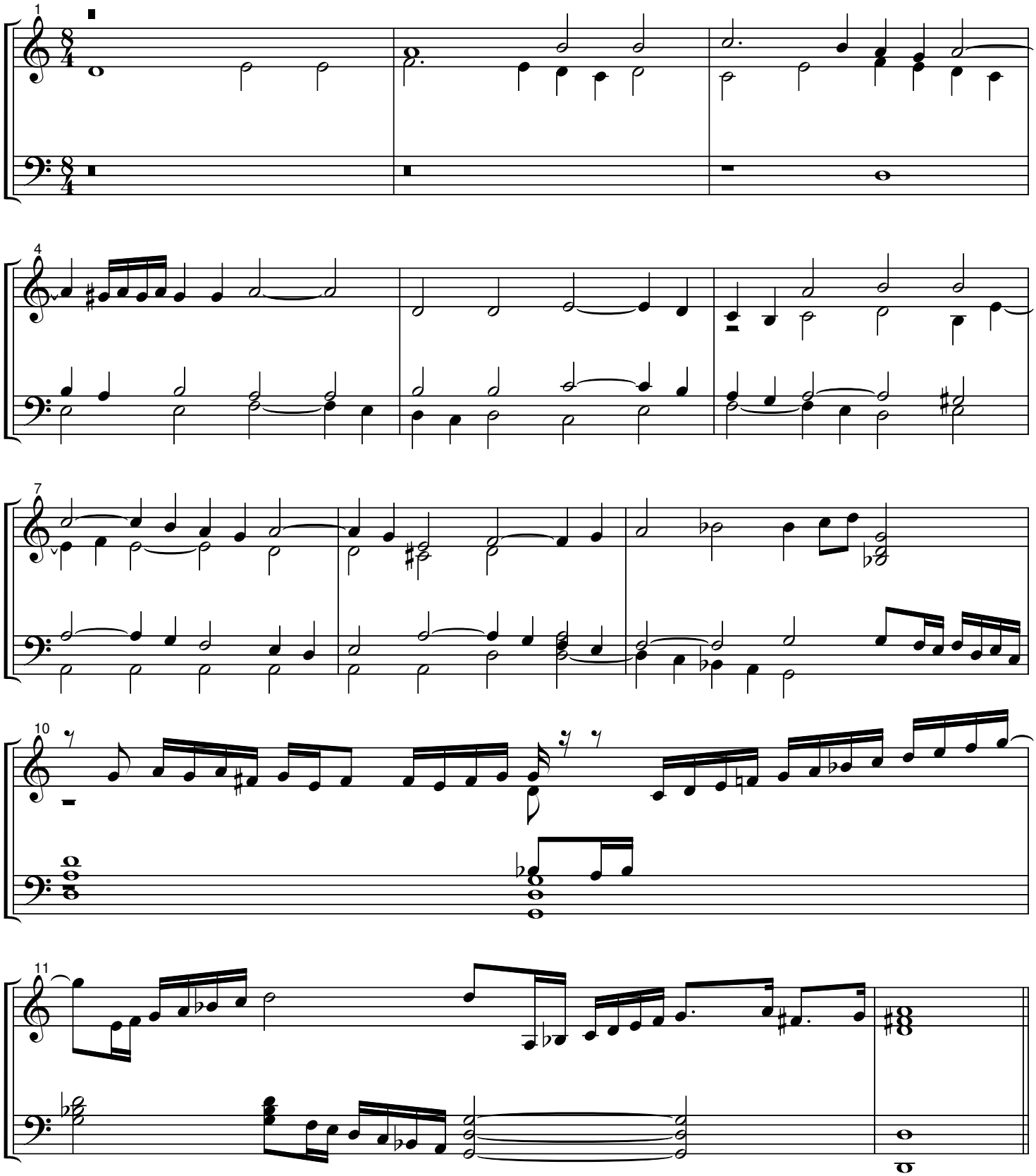



24

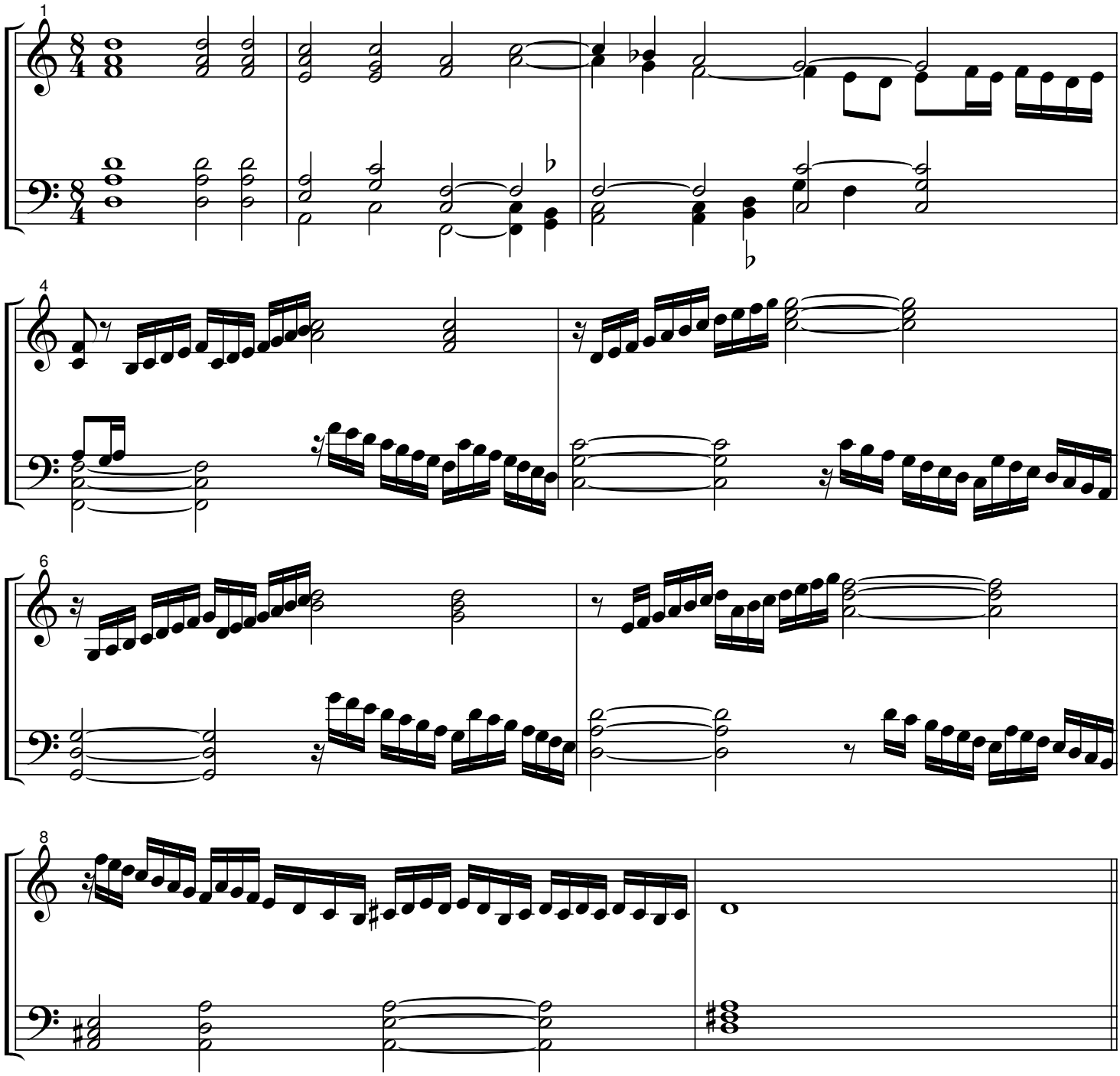
42. Sanctus Dominicale Non vi
e il Credo perche non s'ufa sonare alternatamente.

43. [Benedictus] Pleni.

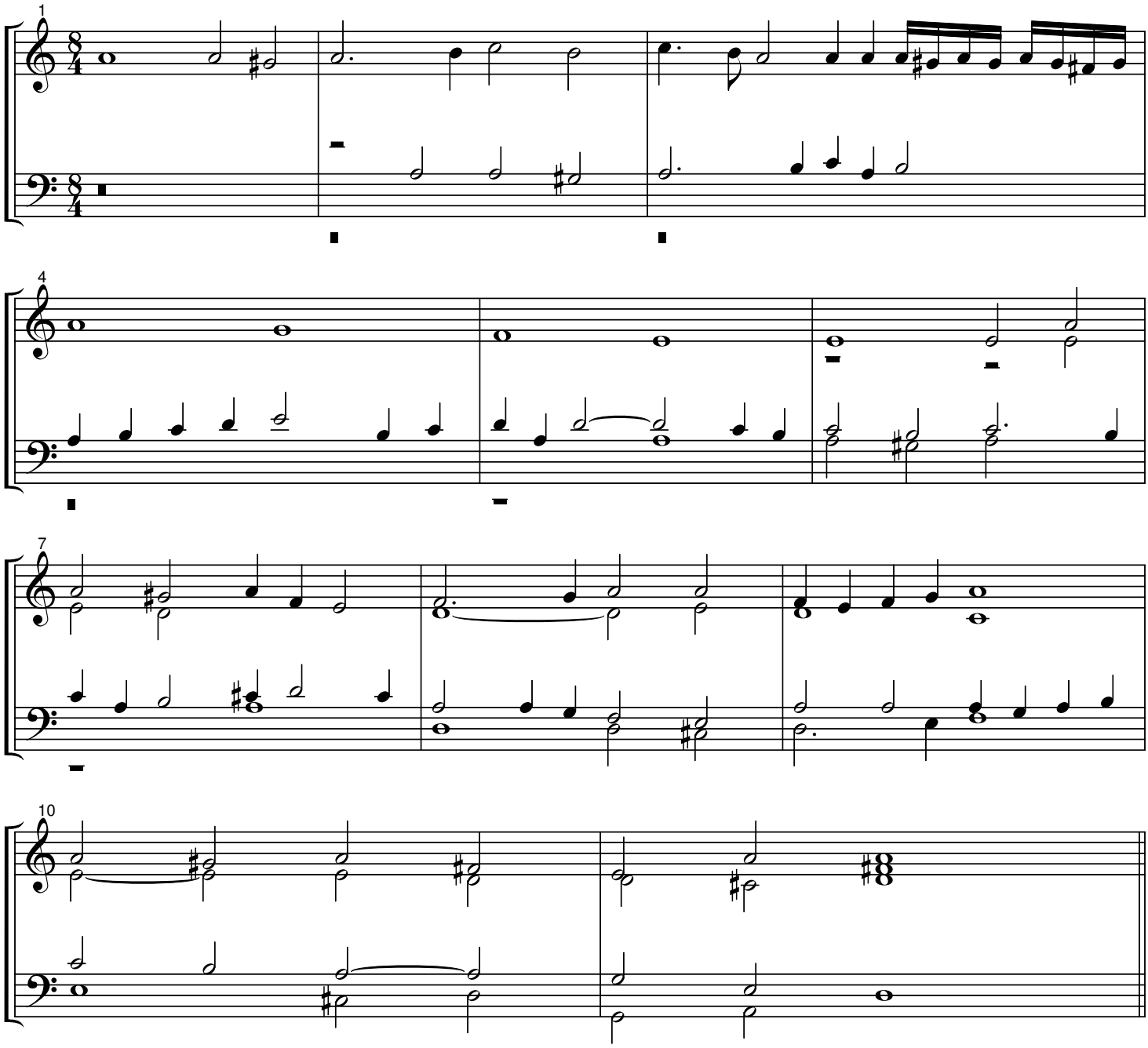




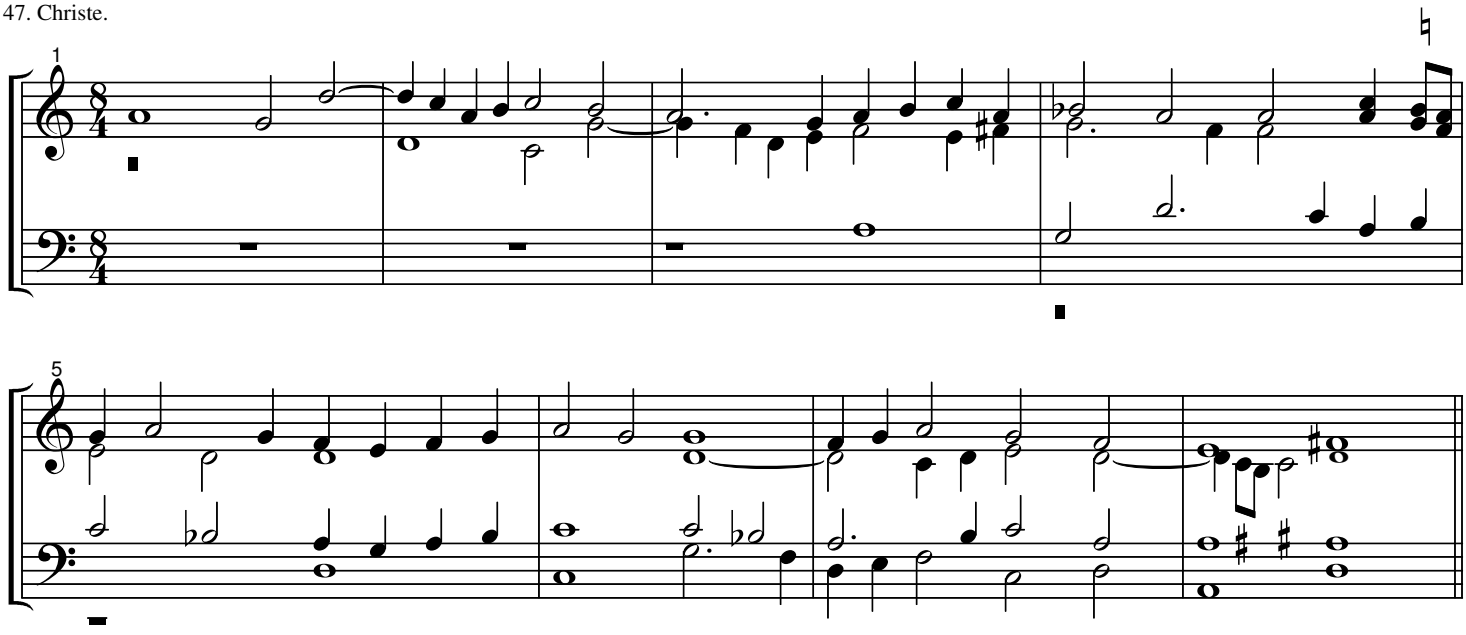
45. Introito per la Messa Doppia.



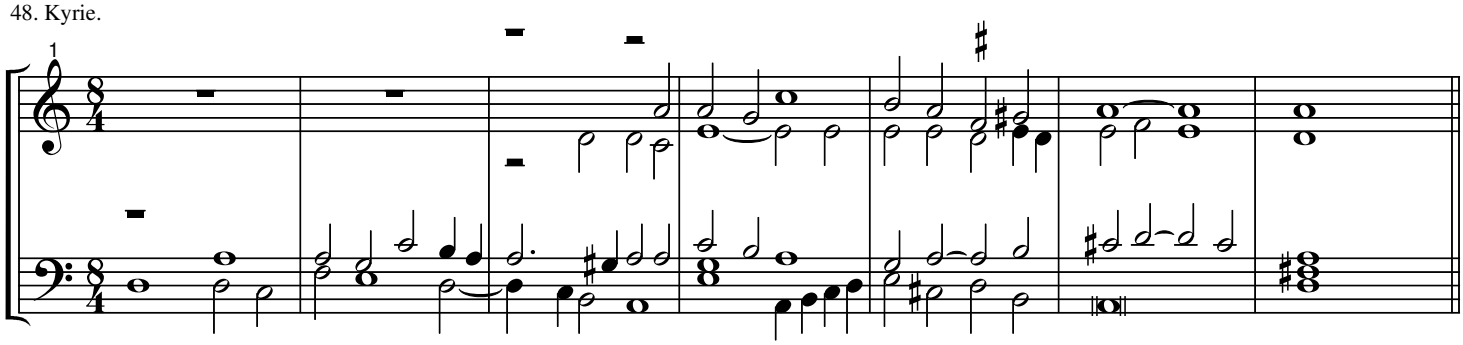
46. Kyrie.



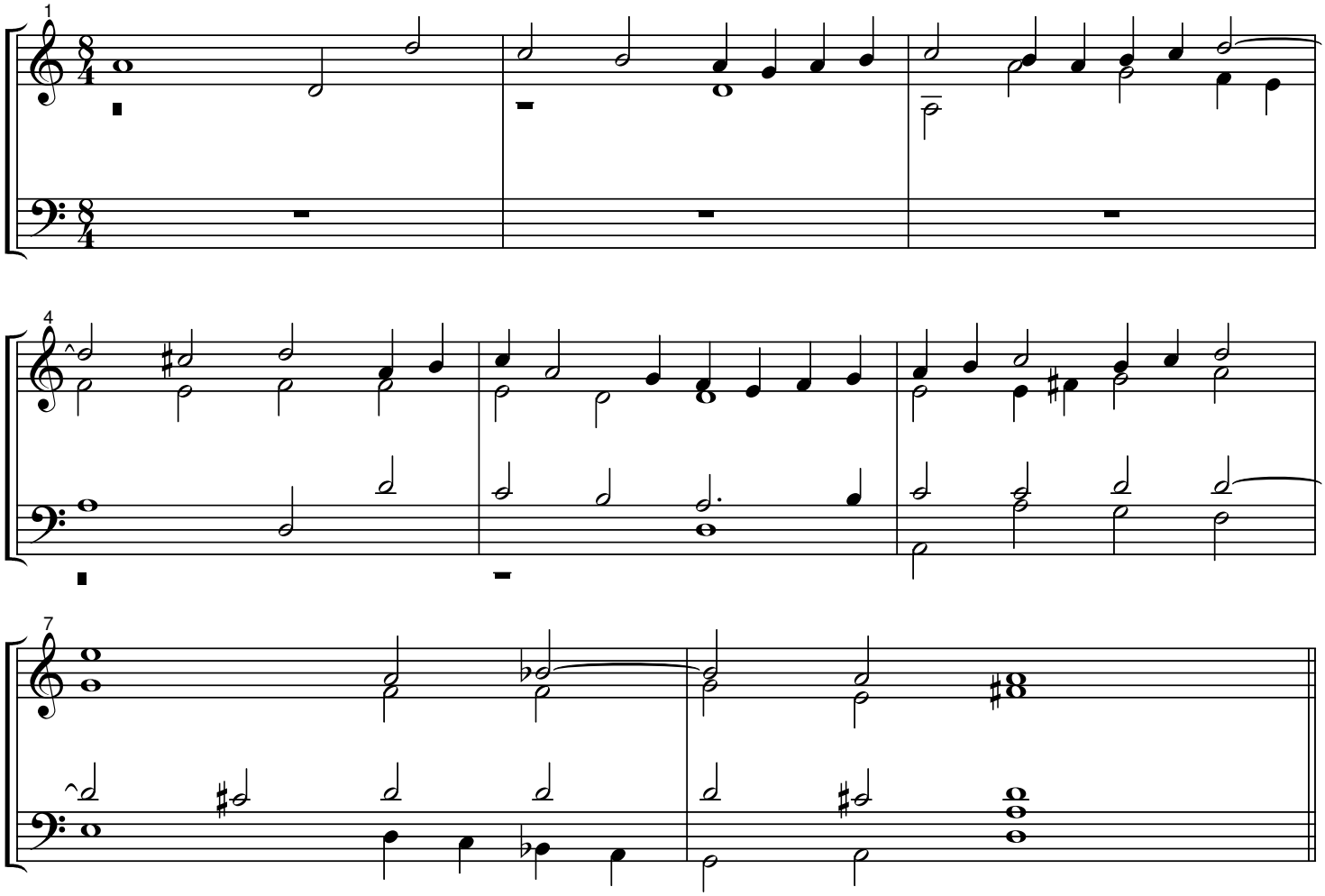
47. Christe.



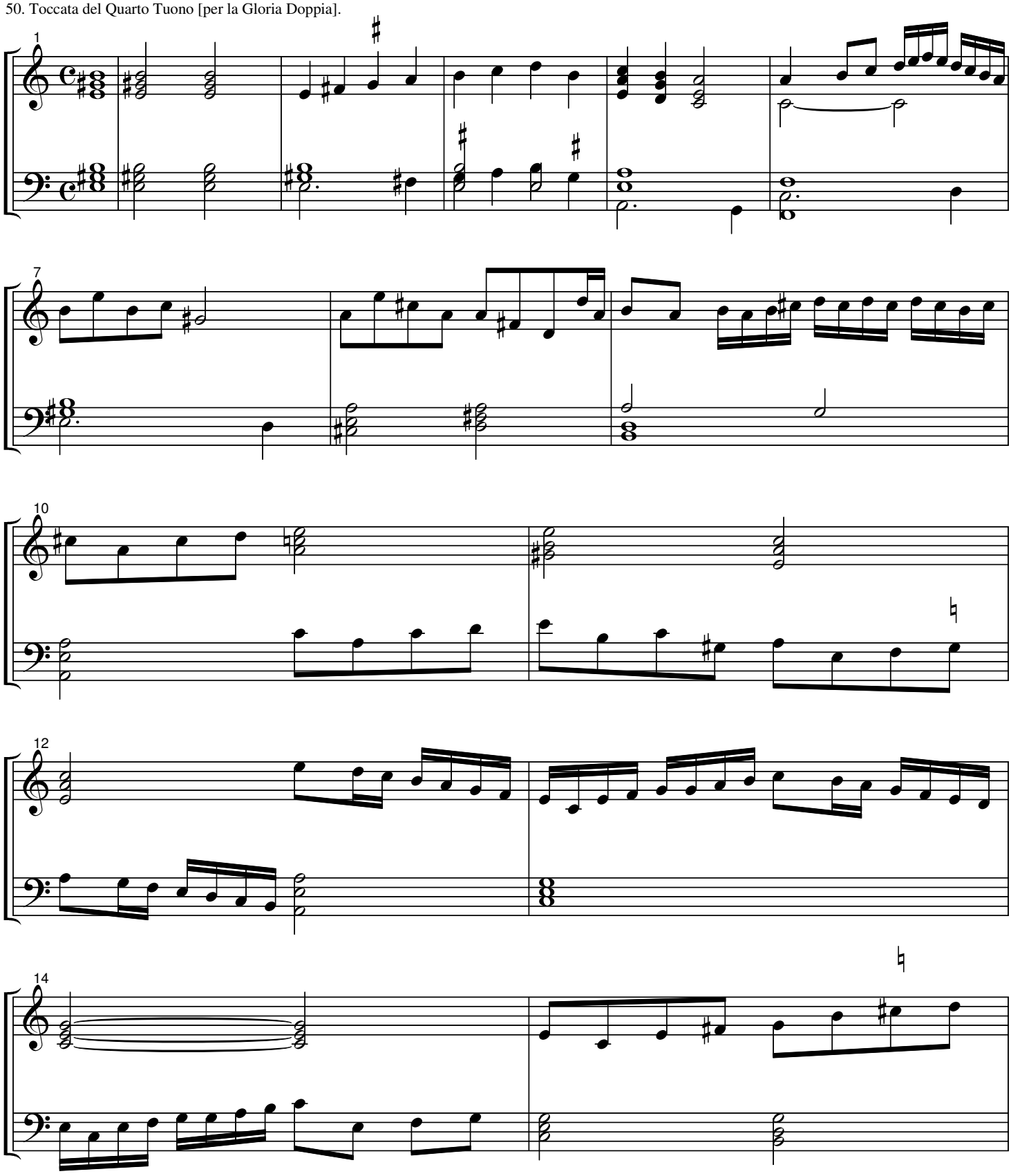
48. Kyrie.

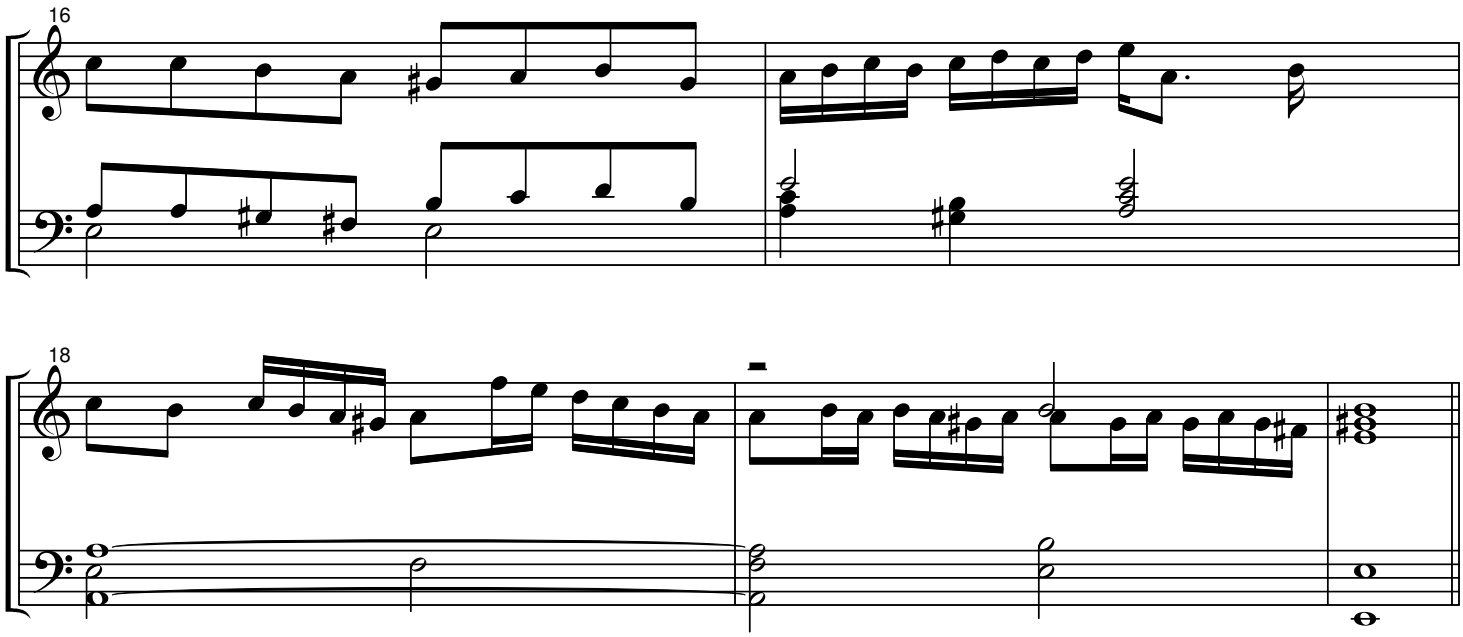


49. Kyrie.



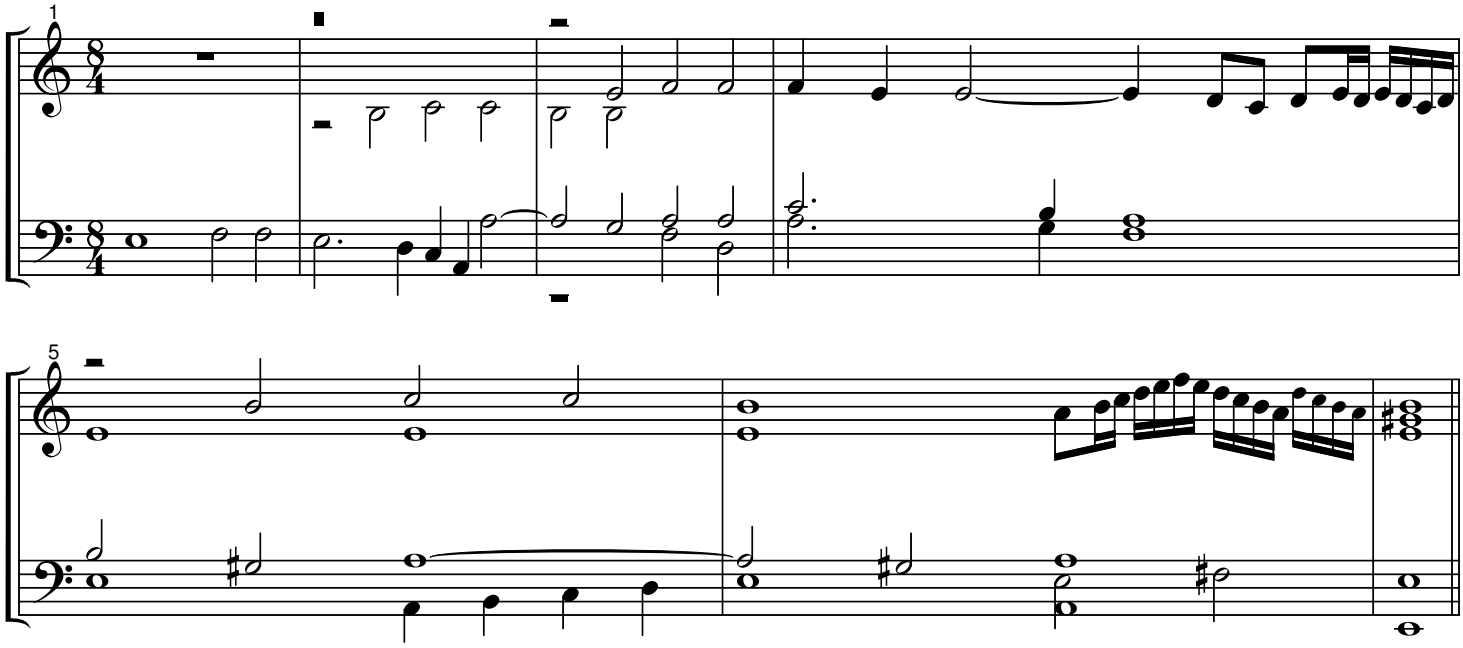
50. Toccata del Quarto Tuono [per la Gloria Doppia].



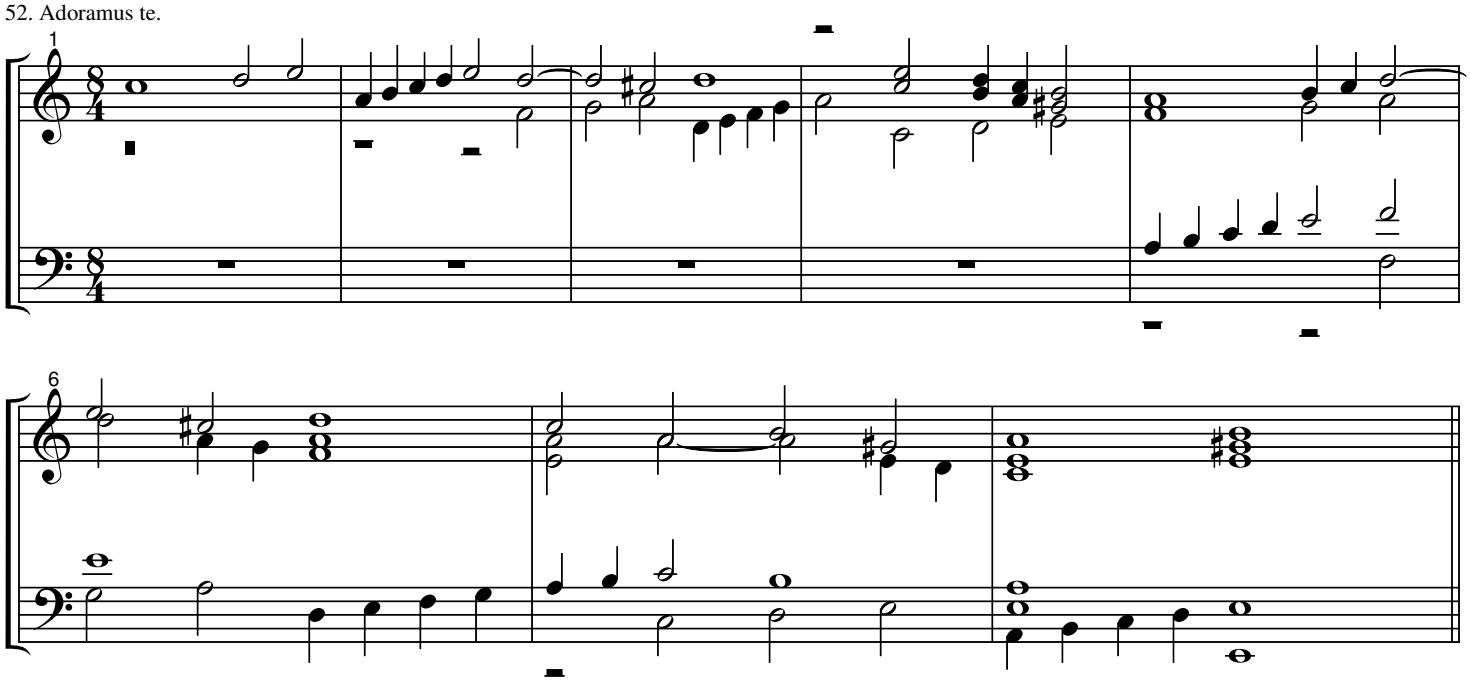

16

18

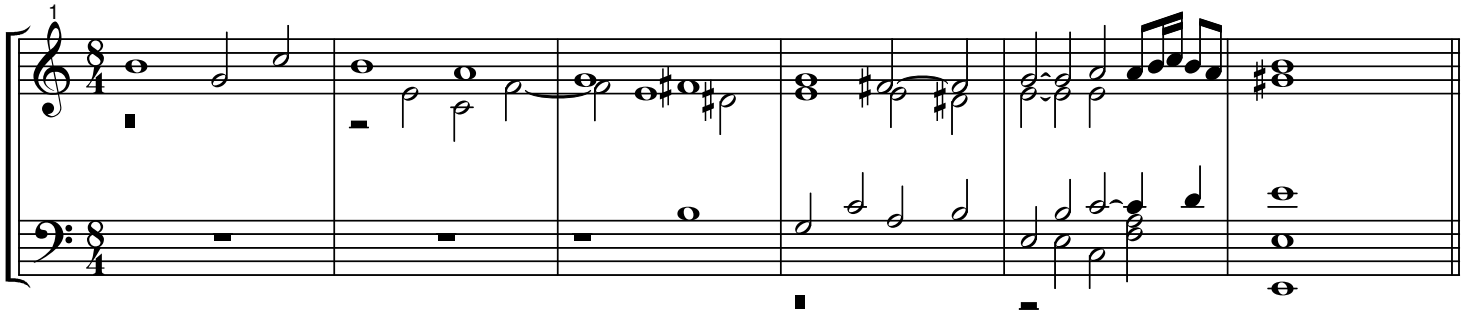
51. Laudamus te.



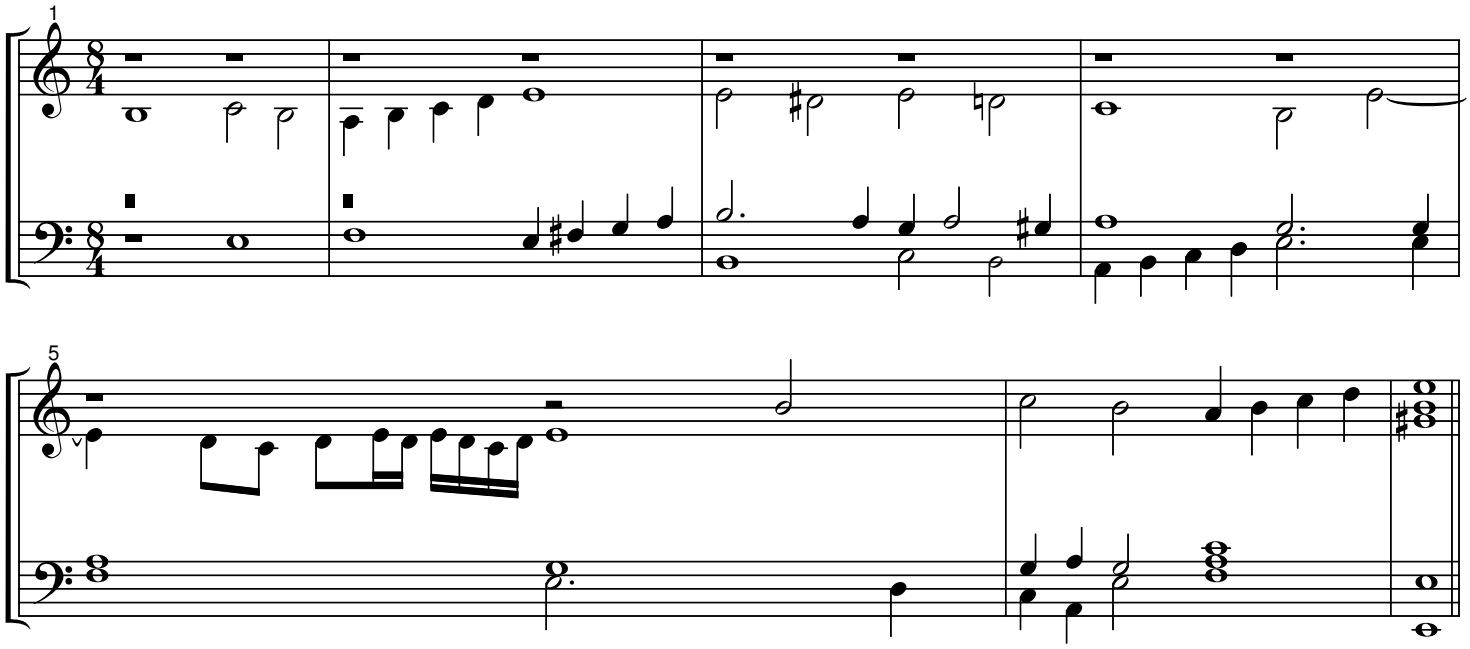
52. Adoramus te.



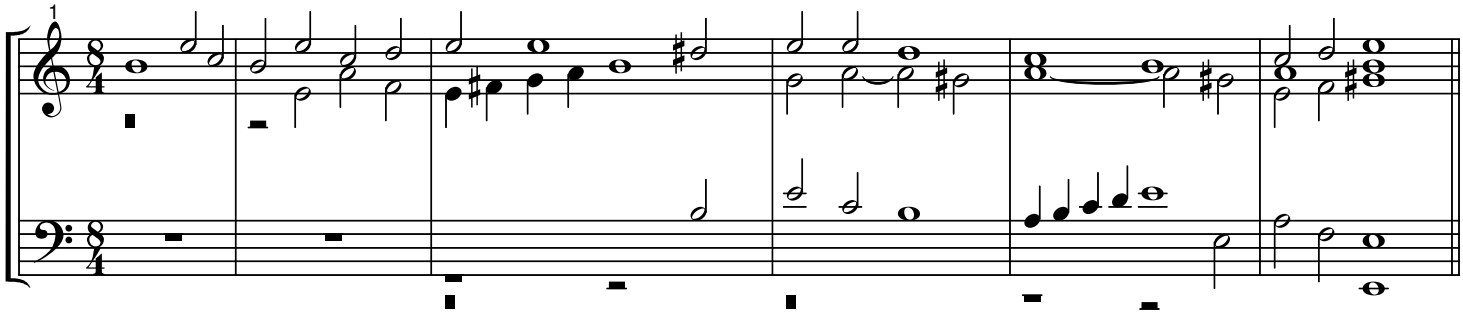
53. [Gratias.]



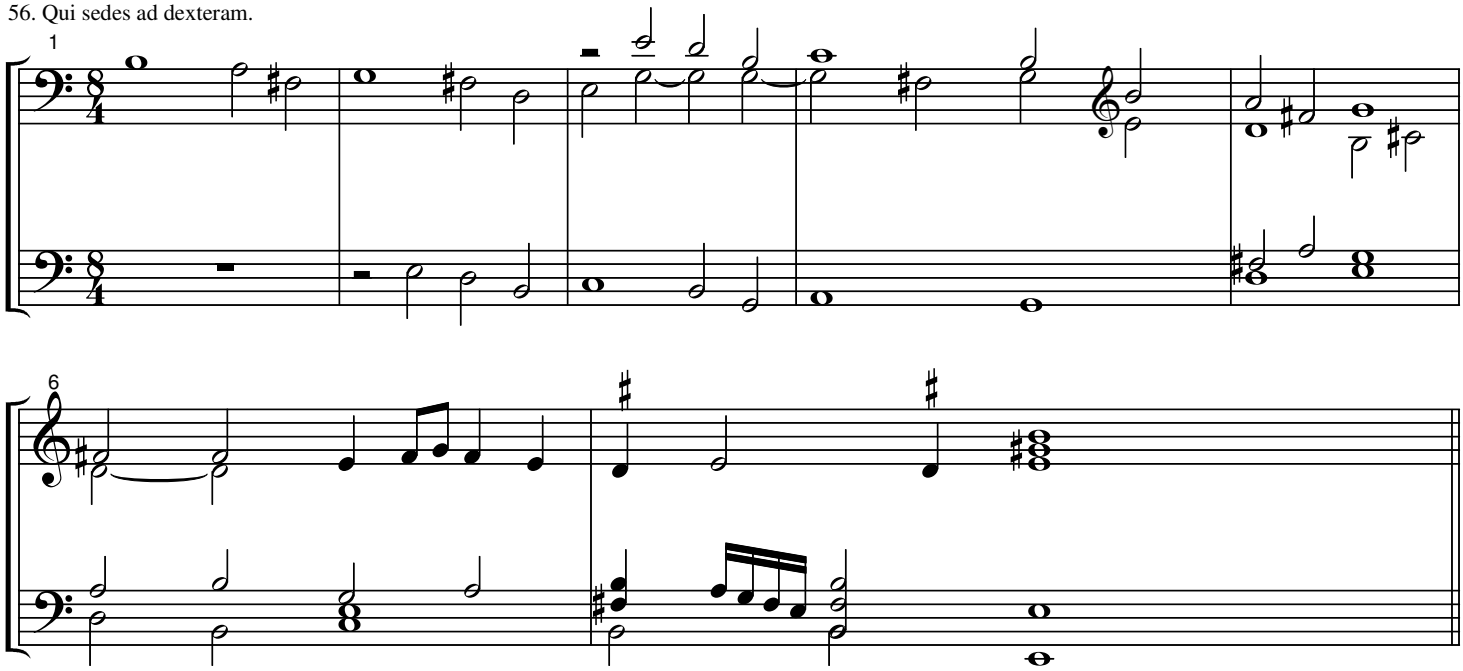
54. Domine Fili unigenite.



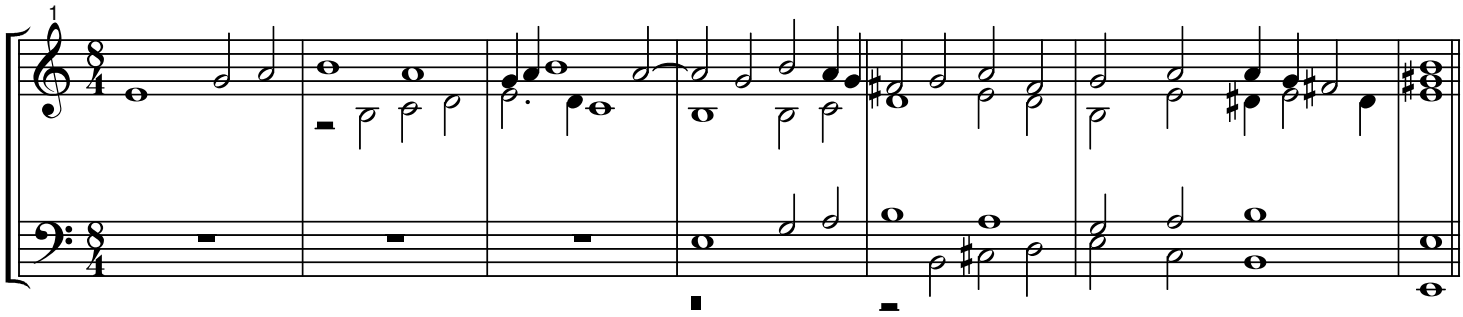
55. Qui tollis peccata mundi.



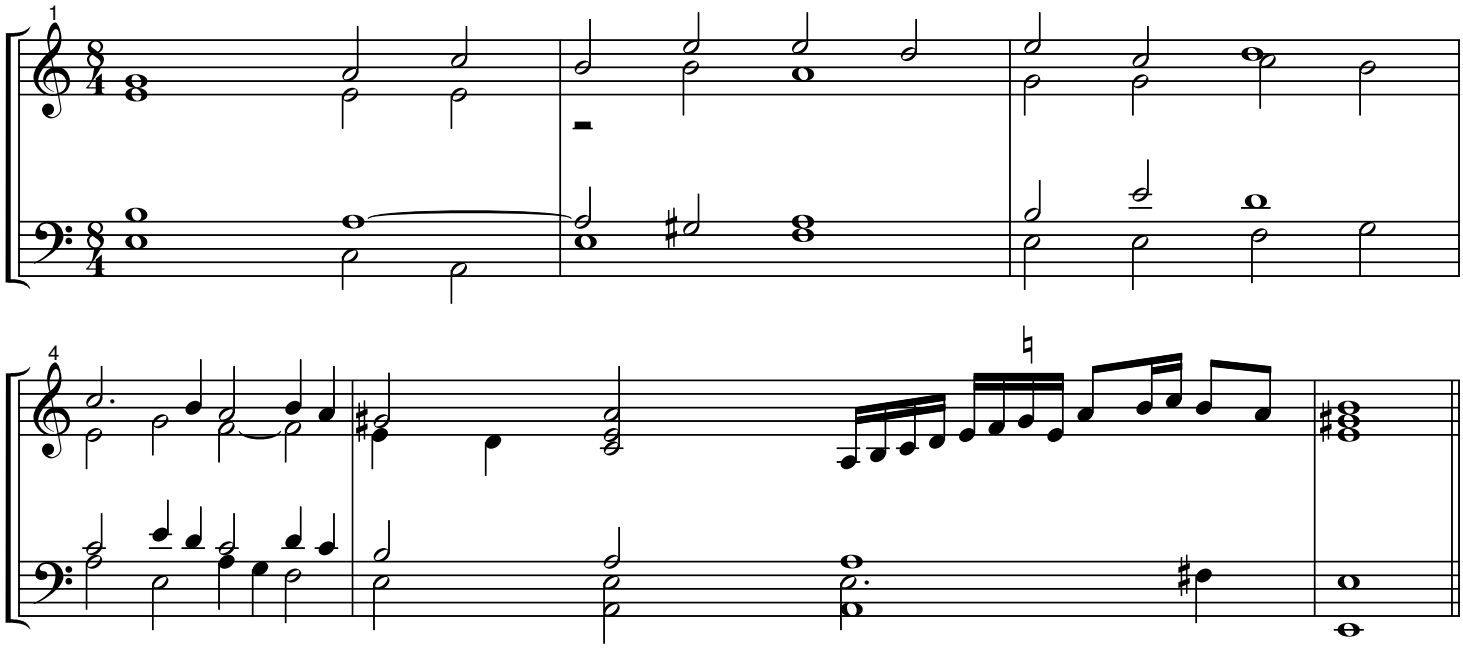
56. Qui sedes ad dexteram.



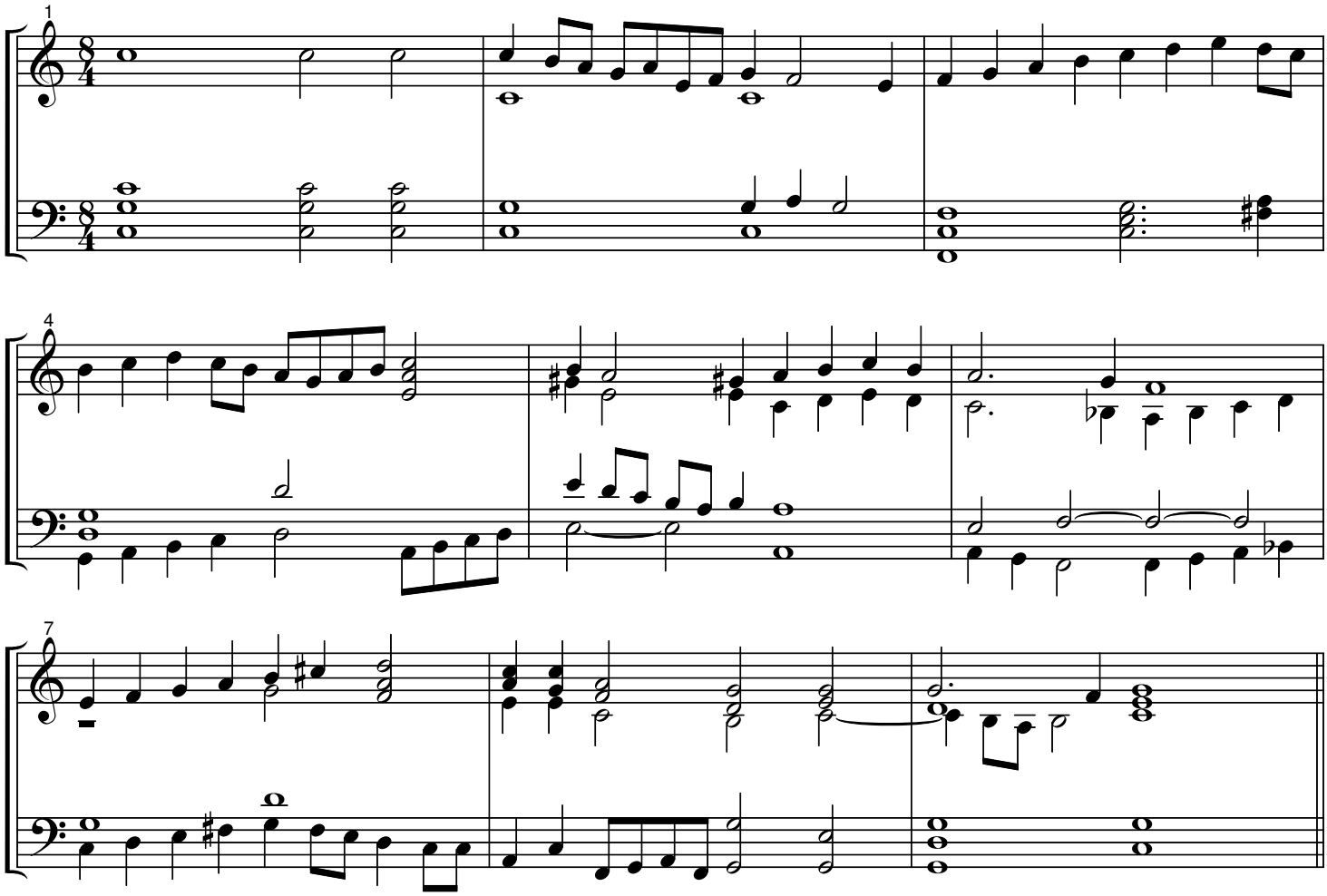
57. Tu solus Dominus.



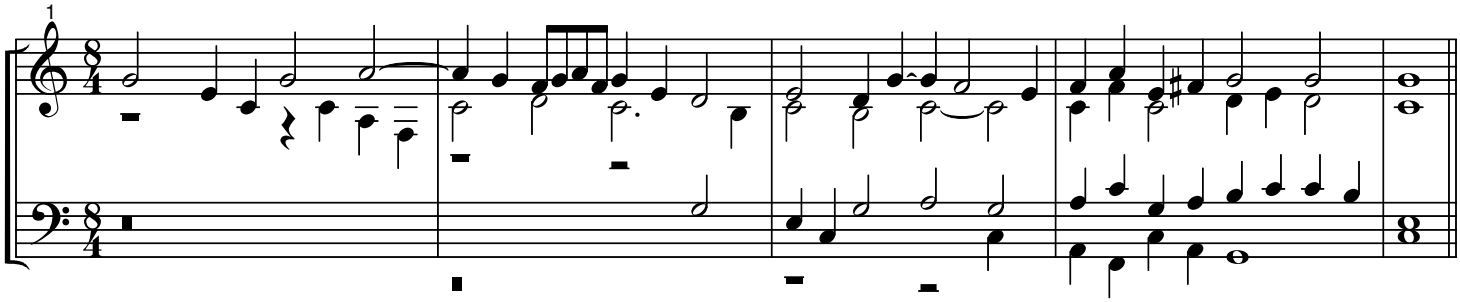
58. Cum Sancto Spiritu Amen.



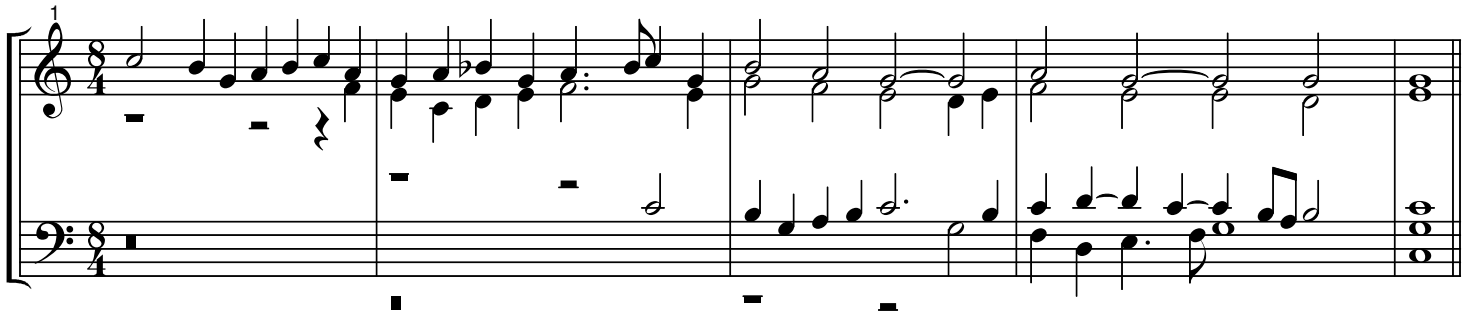
59. Toccata del Quarto Tuono per il Credo.



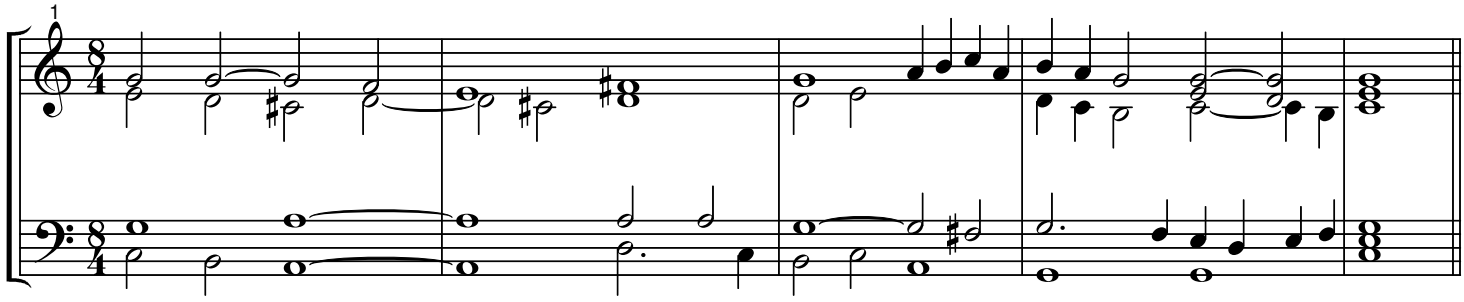
60. Et ex Patre natum.



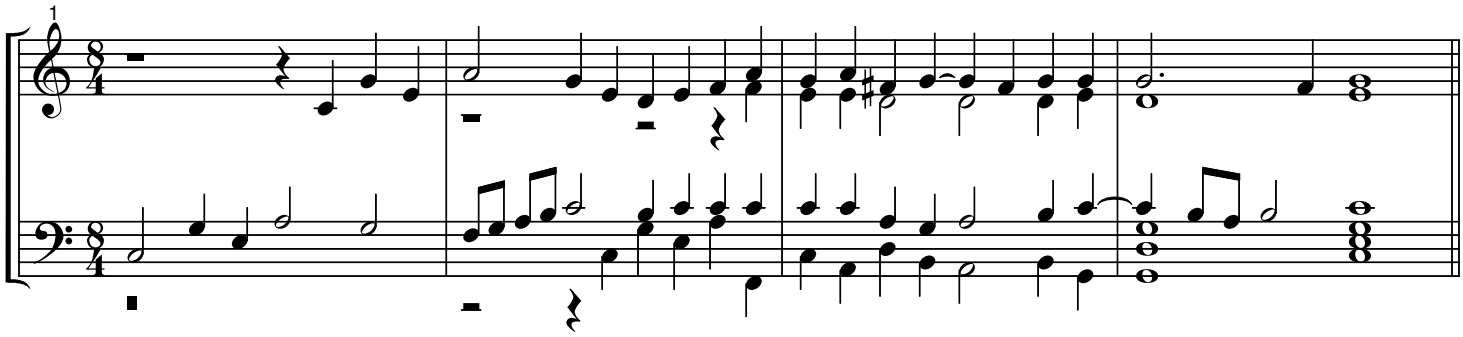
61. Genitum non Factum.



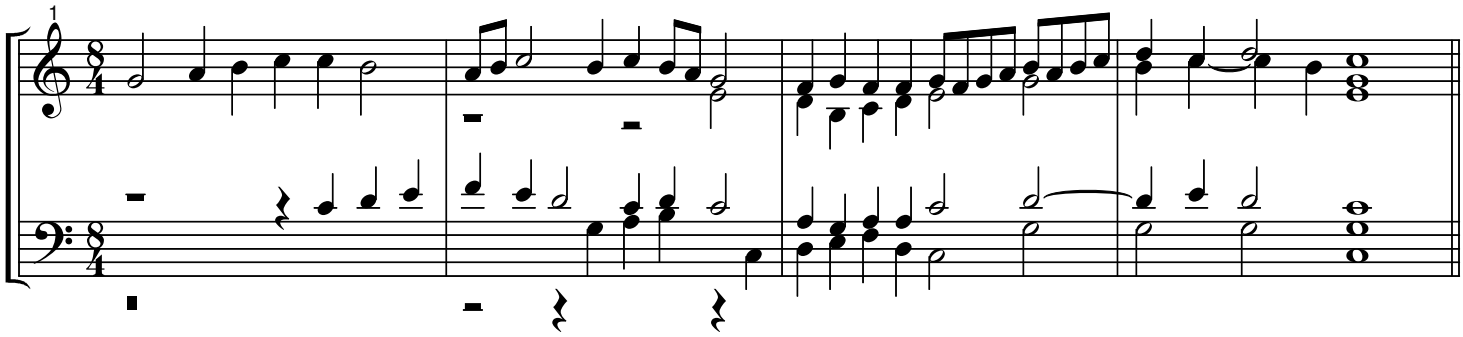
62. Crucifixus.



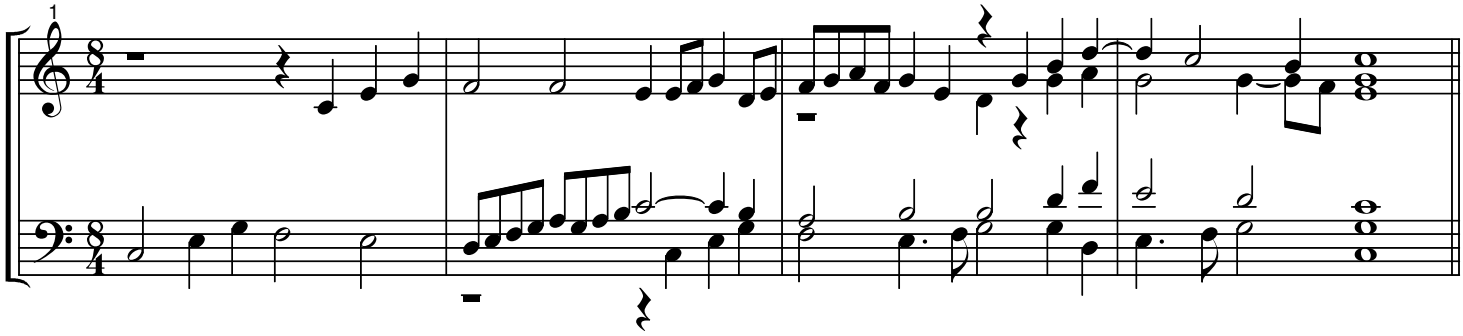
63. Et ascendit in Celum.



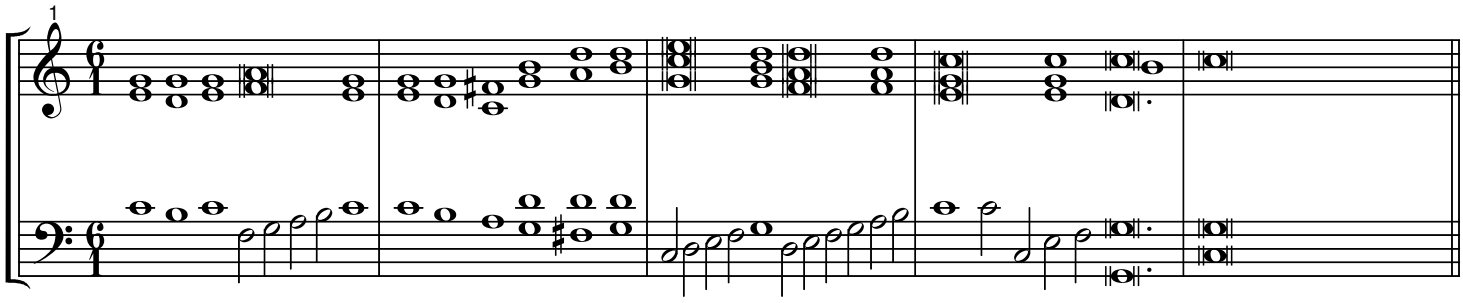
64. Et in Spiritum.



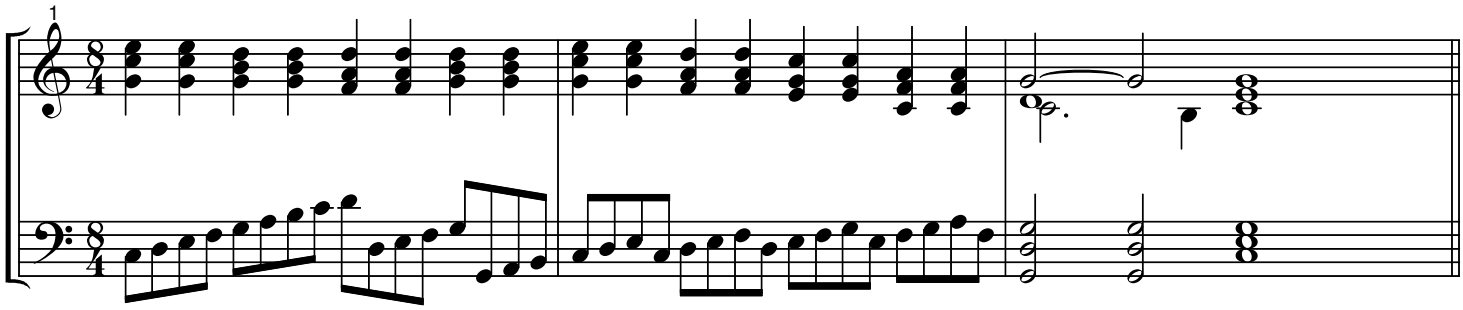
65. Et unam Sanctam Catolicam.



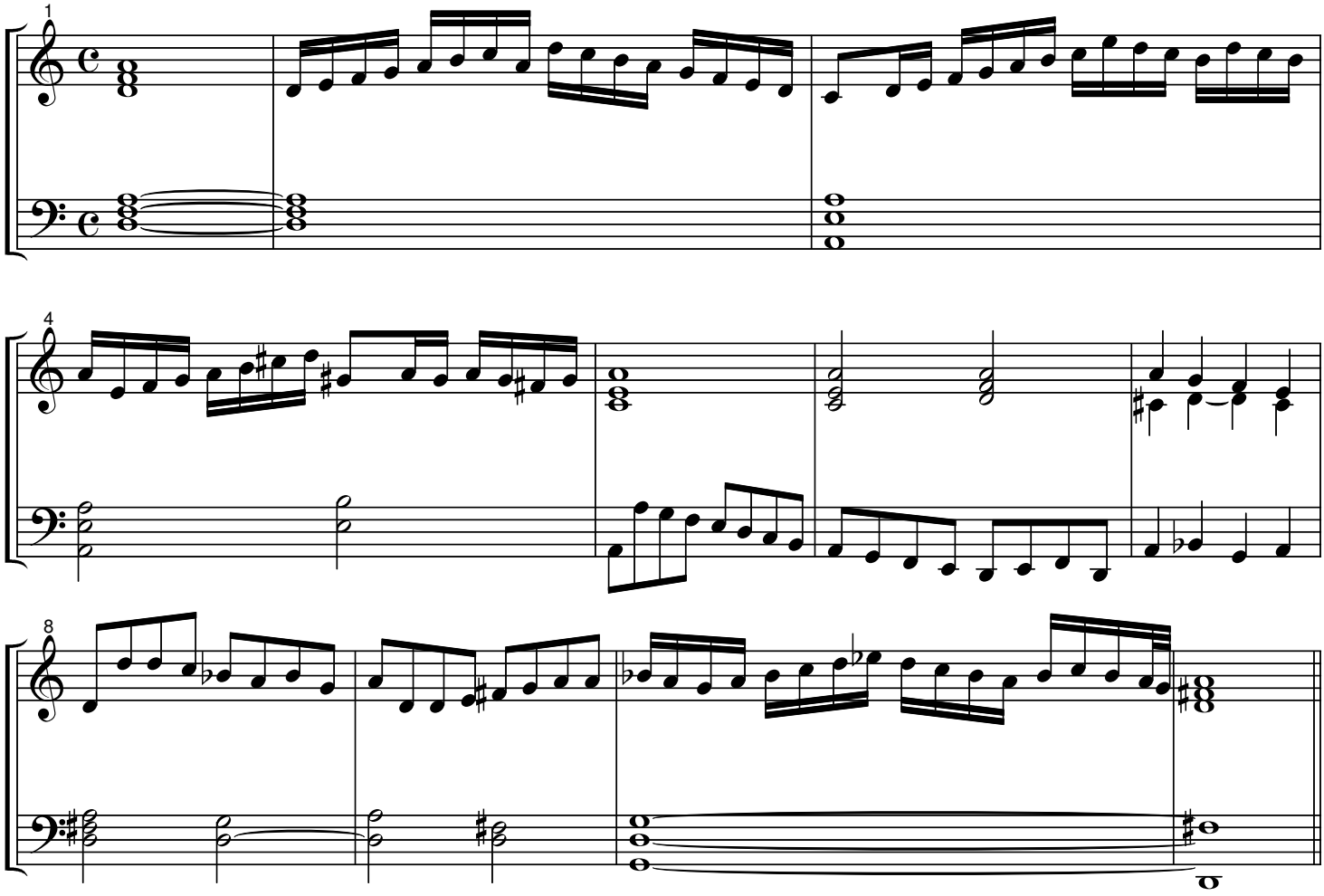
66. Et expecto.



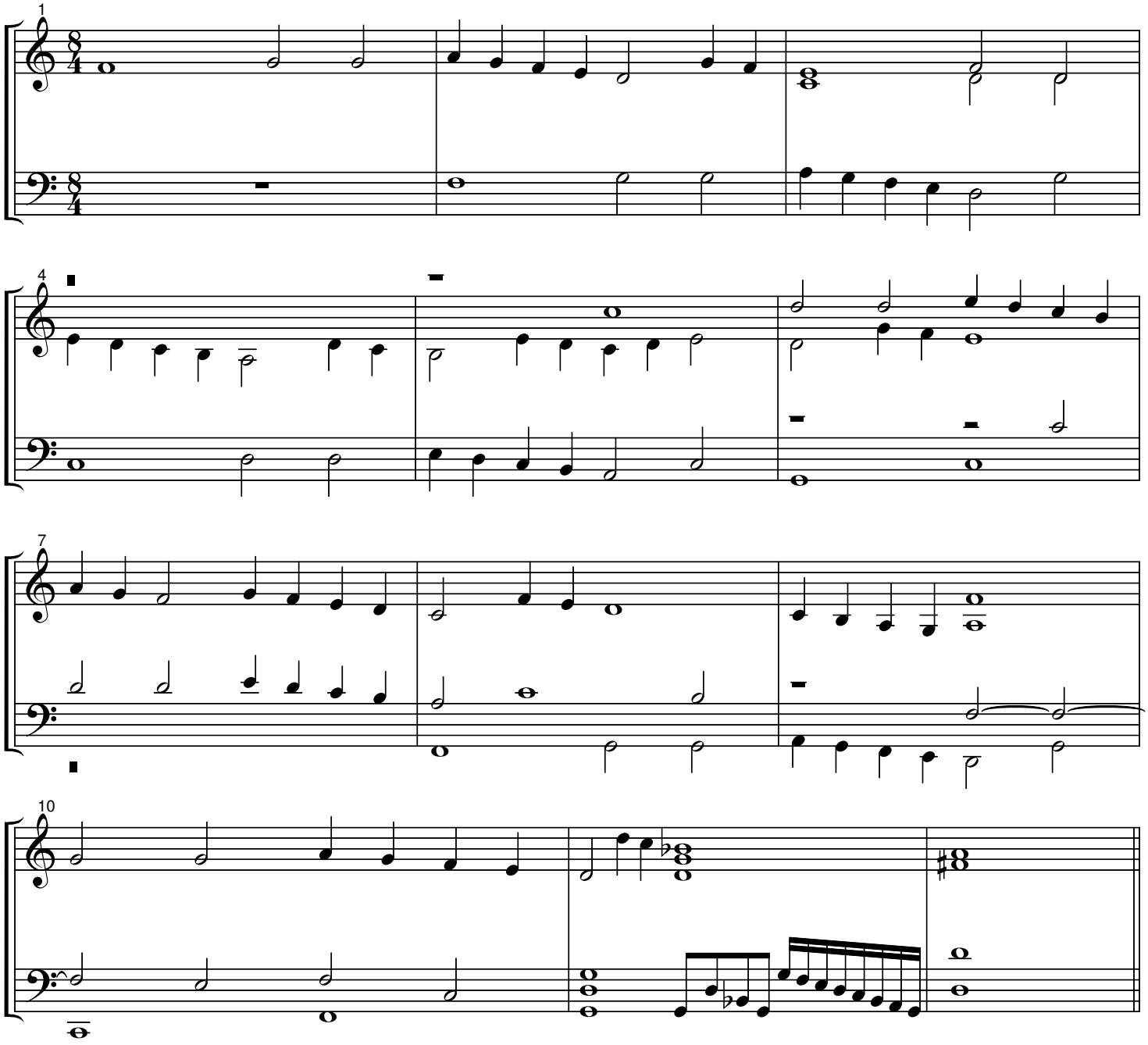
67. Amen.



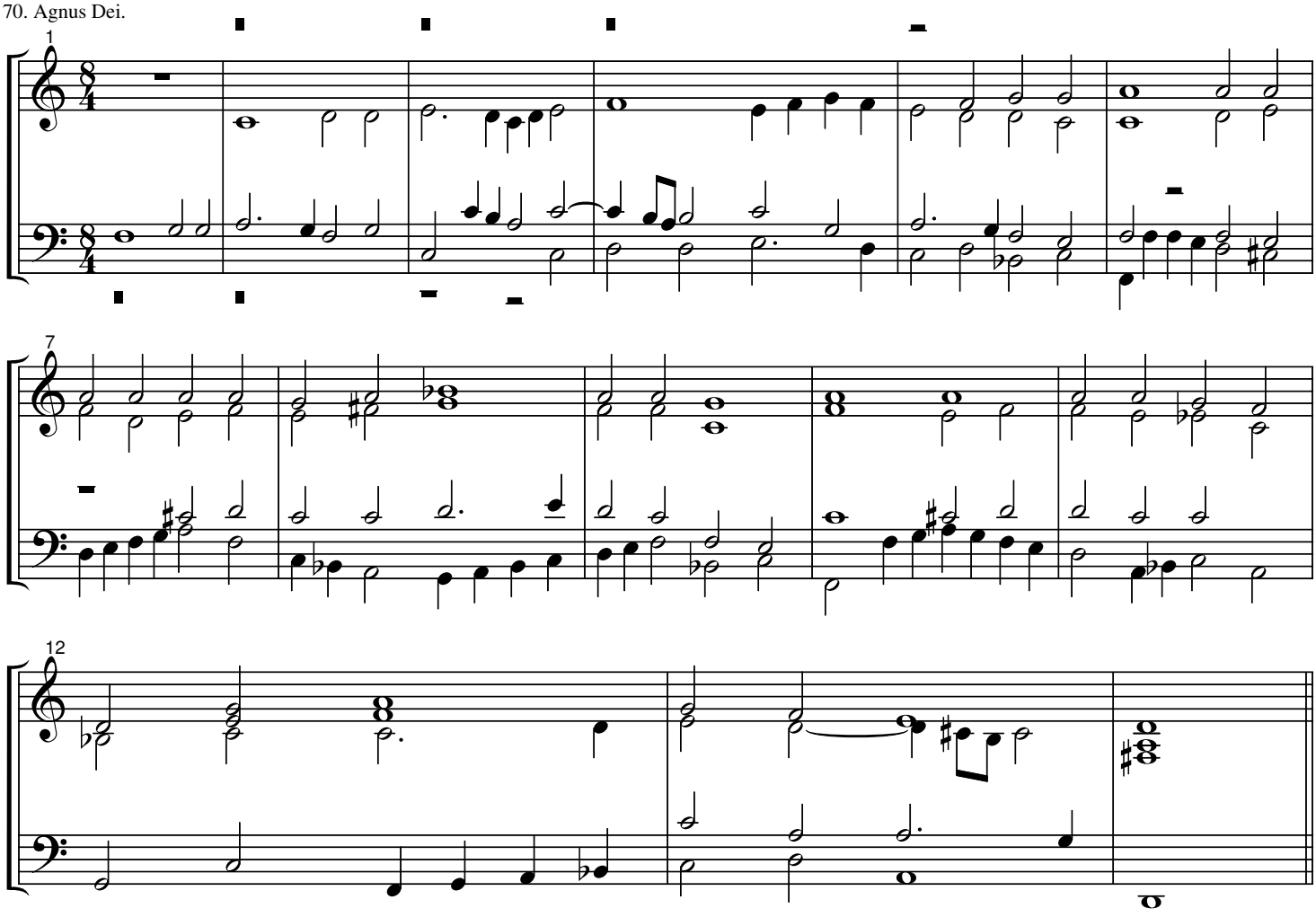
68. Sanctus.



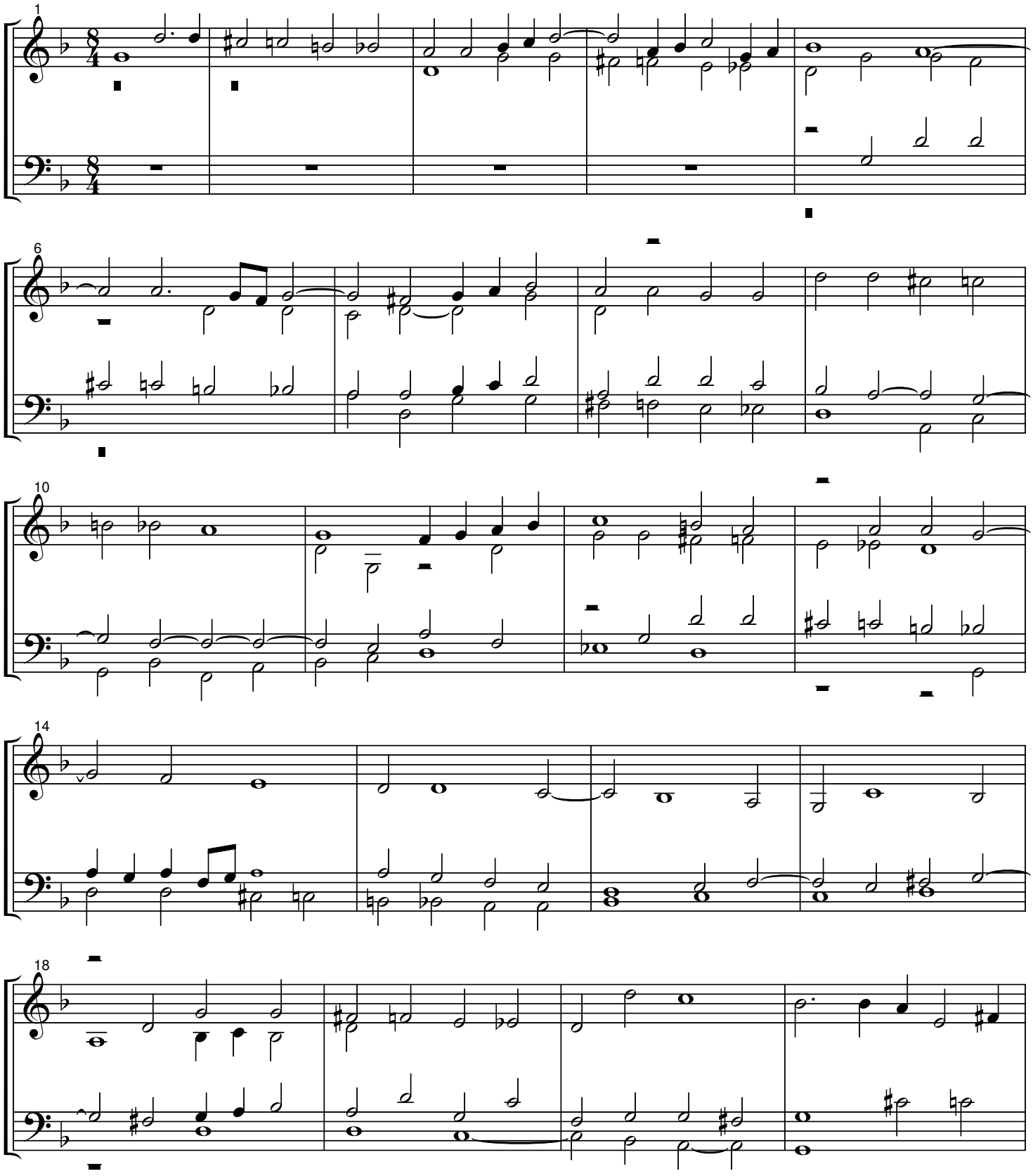
69. [Benedictus] Pleni.

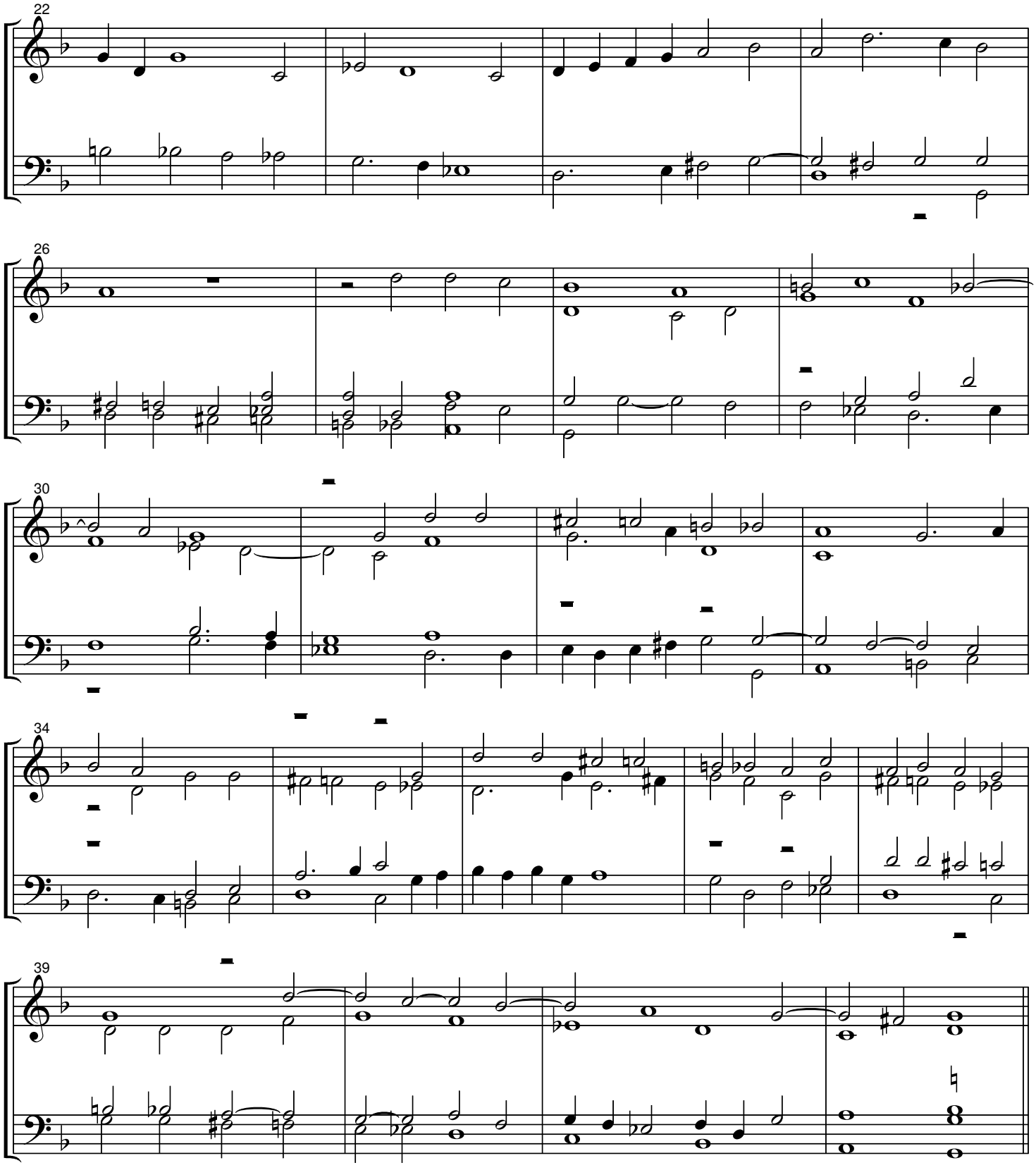


70. Agnus Dei.



71. Ricercar Cromatico. Primo.

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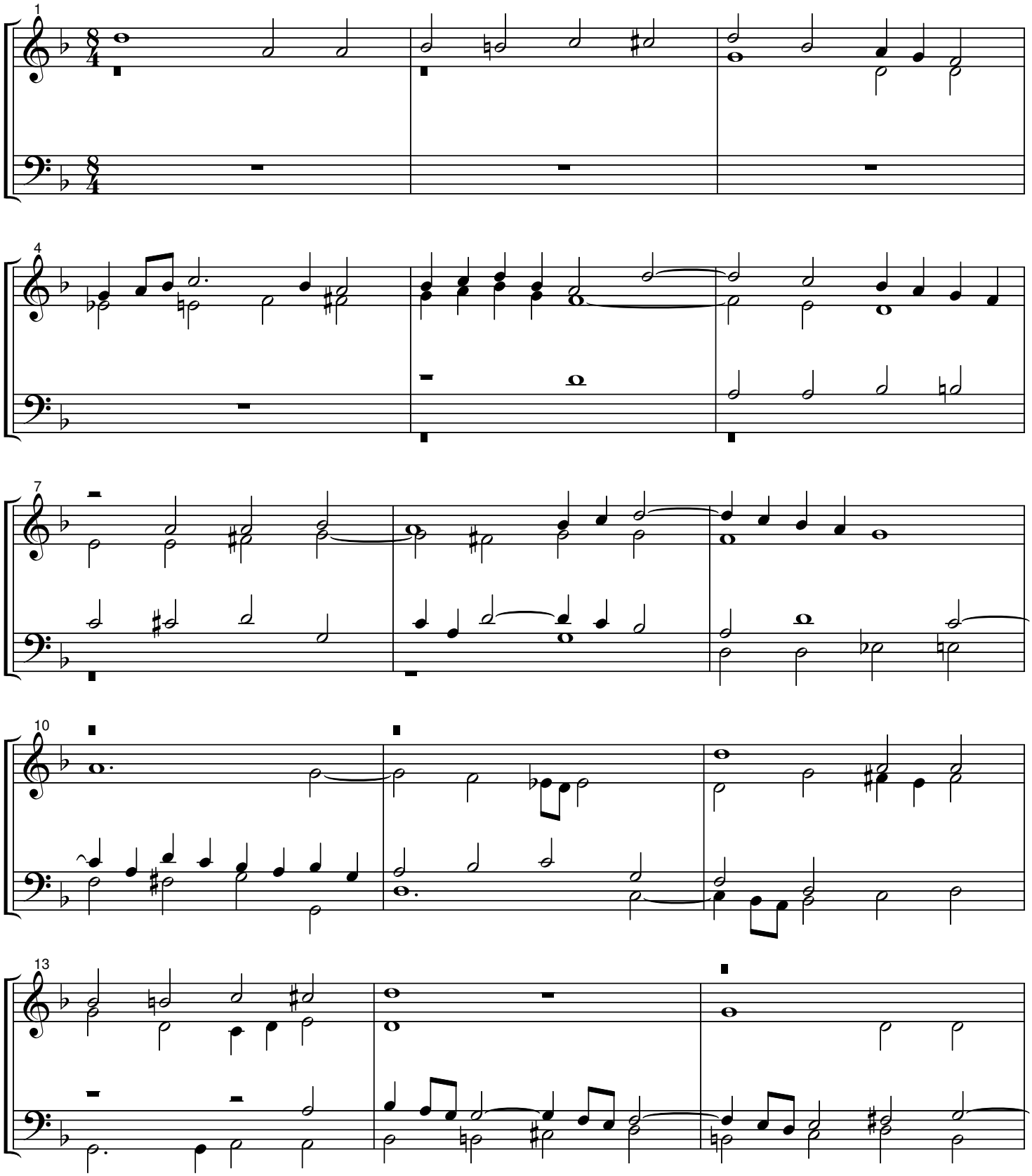
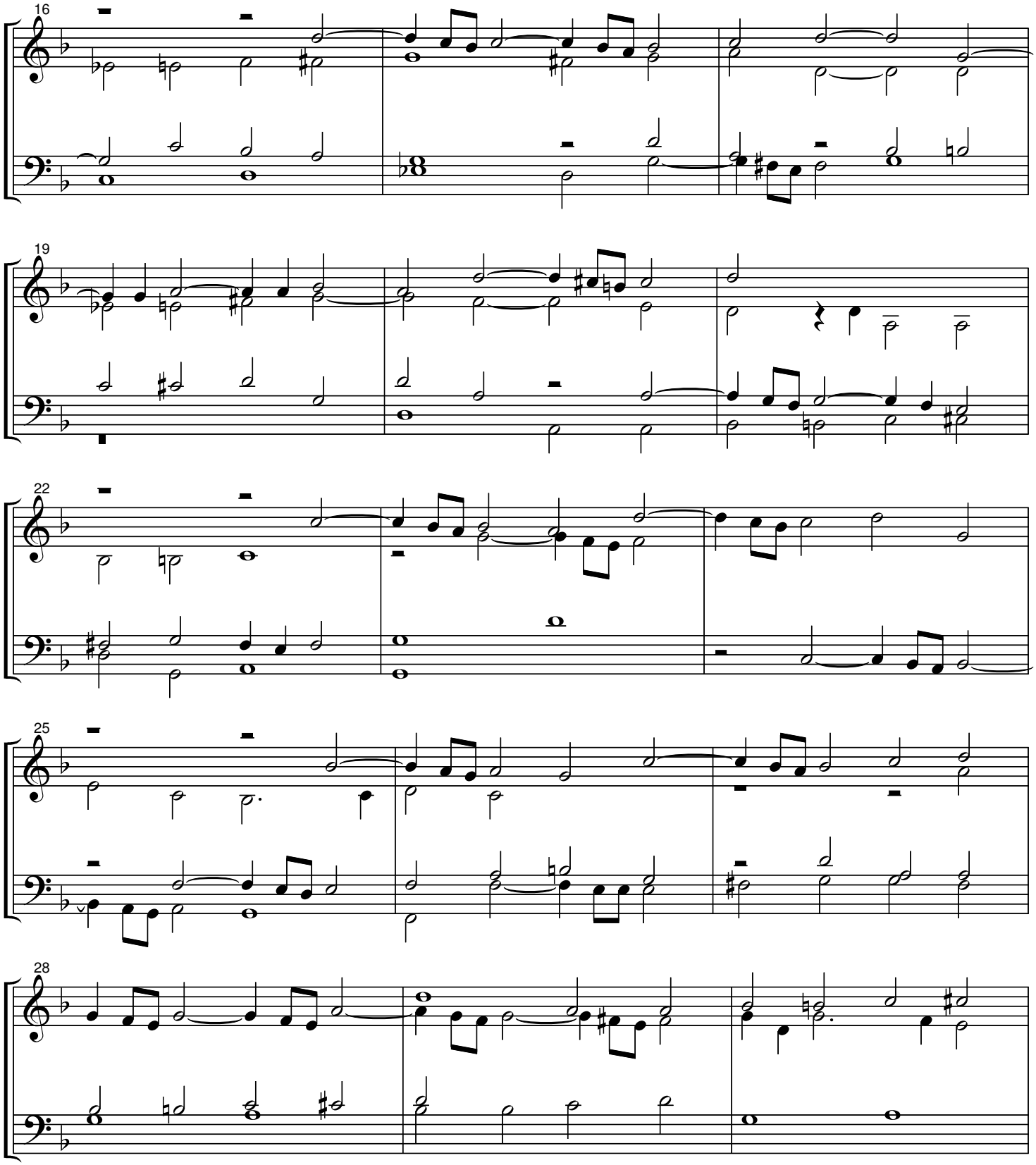
72. Ricercar Cromatico. Secondo.

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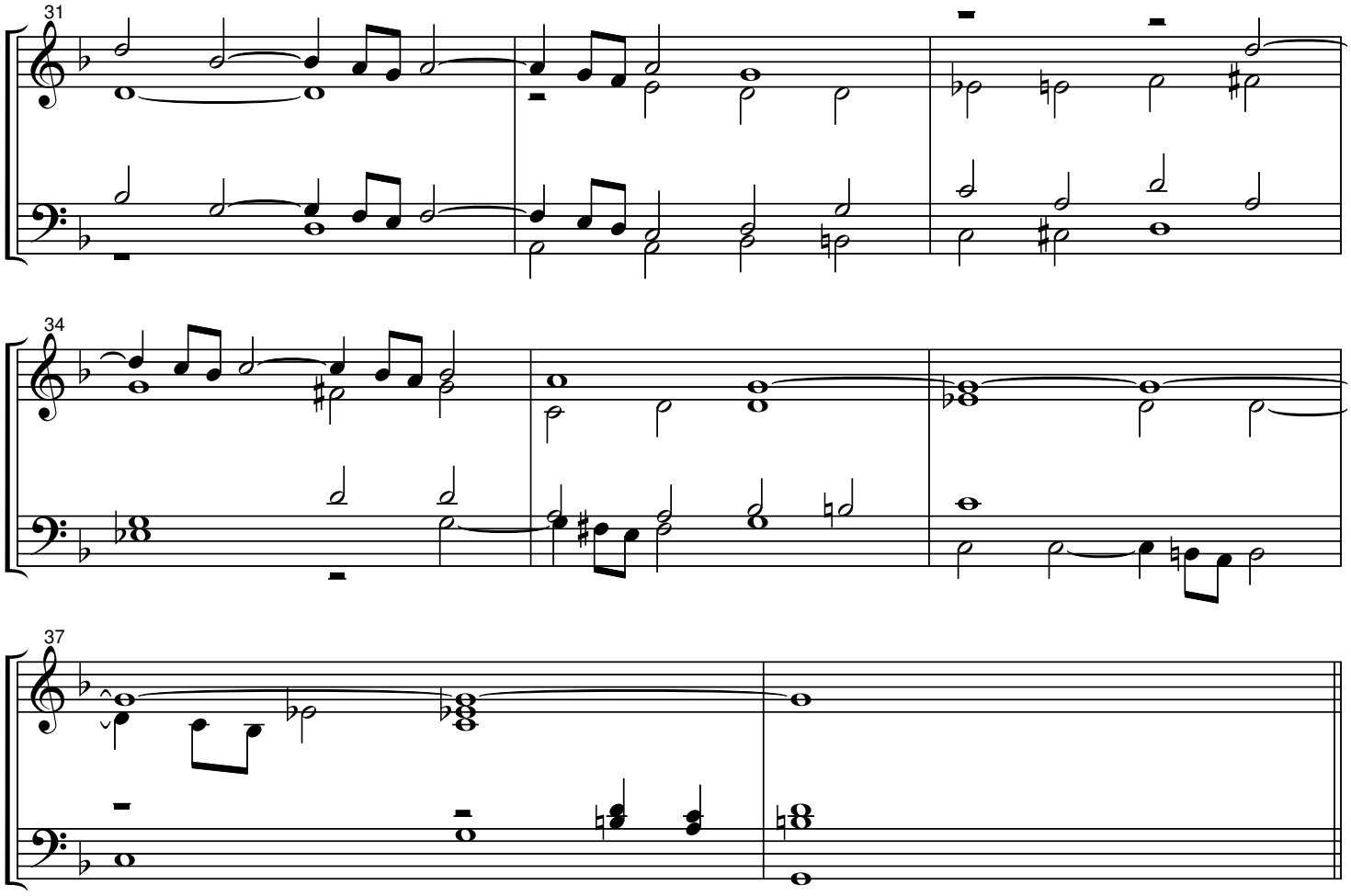
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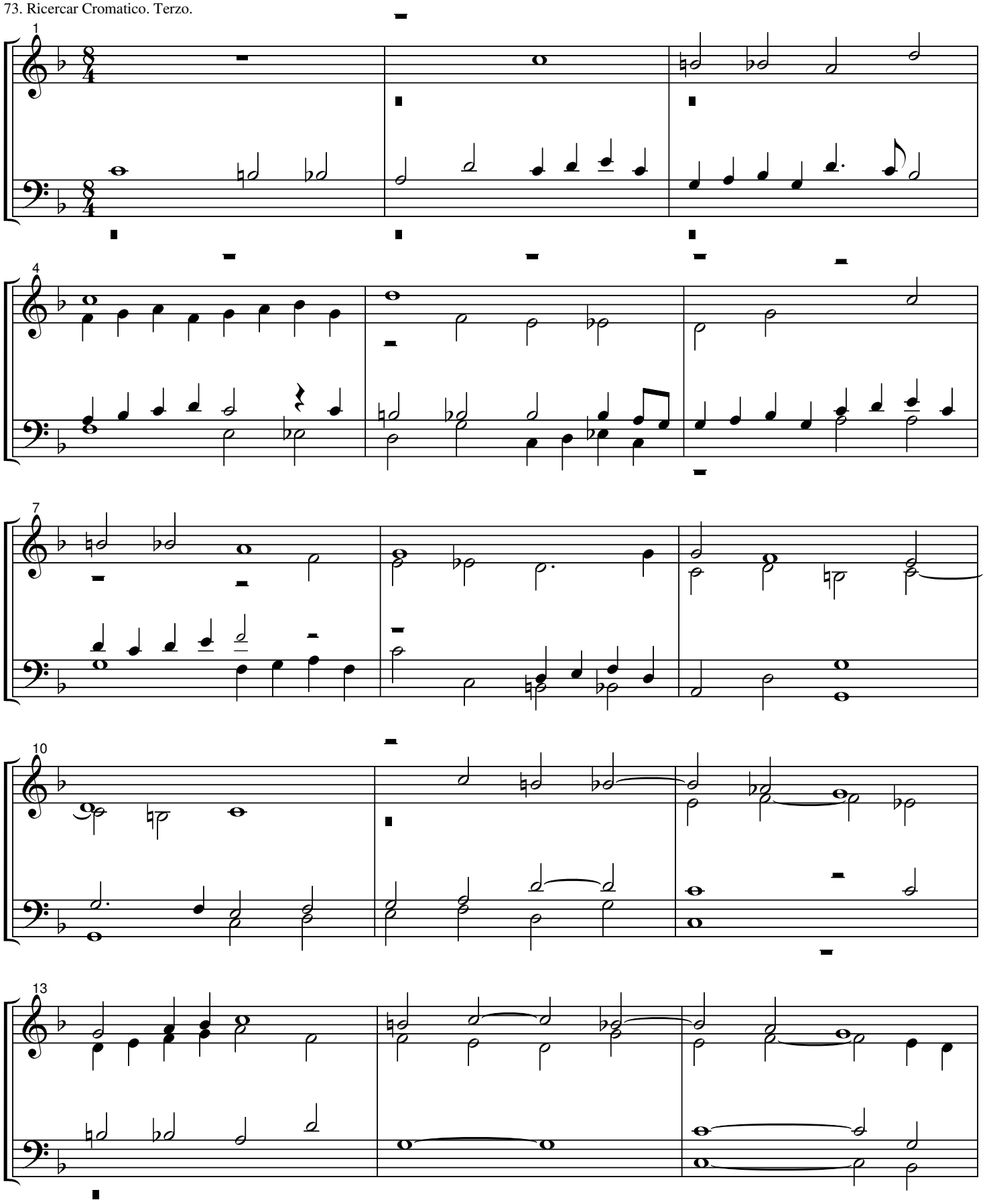
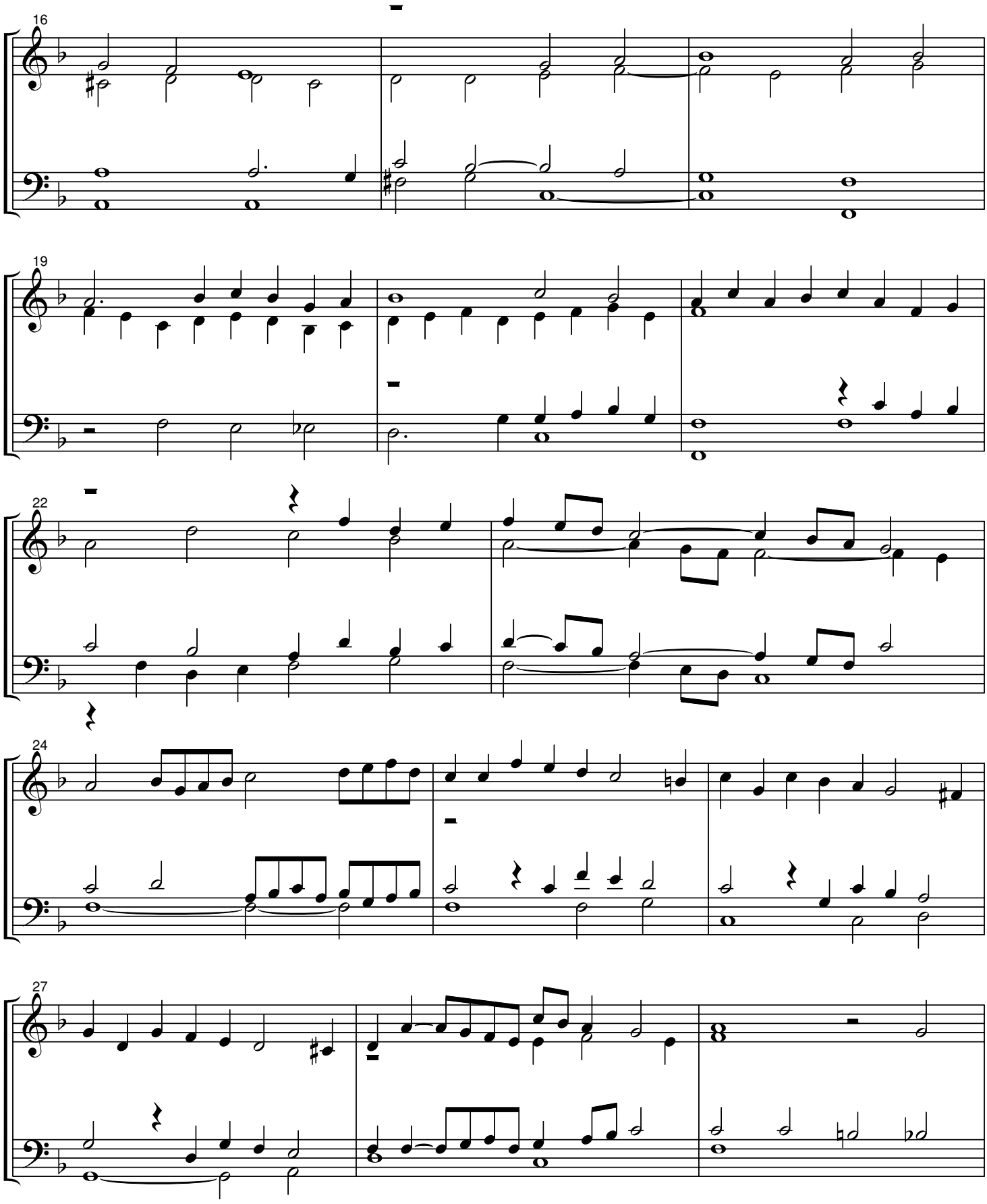
73. Ricercar Cromatico. Terzo.

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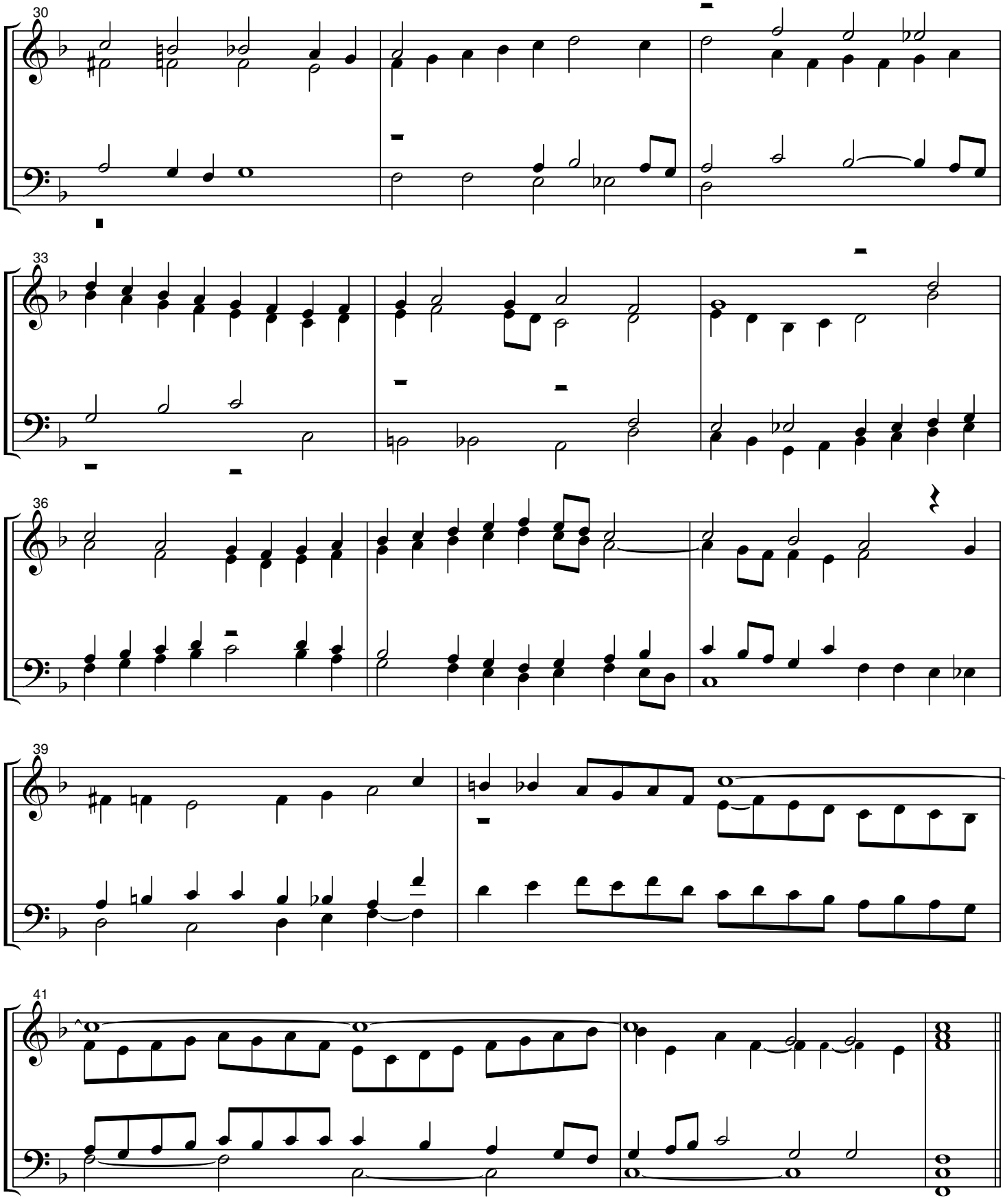
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